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THE NEW STAR TRIUMVIRATE.

AMELIA SUMMERVILLE.



The Amelia Summerville of to-day is a totally different being from the Miss Summerville of Adonis days, who used to stroll down to the footlights and simper:

"I'm a Merry Little Mountain Maid, as o'er the world I rove,
Eating huckleberries all the day and learning how to love."

In the days when Miss Summerville used to warble this classic ditty, the massivity of her physique was something to marvel at. To-day her plumpness is merely normal.

But there is a further change—a change in spirit as well as in flesh. She has abandoned the burlesque field for the higher walks of legitimate comedy. On matters dealing with her art she has definite ideas and convictions. On listening to Miss Summerville one cannot but admire her for her earnestness and enthusiasm. She is almost austere about modern burlesque.

"To be a good actor in burlesque," she told a Mirror man last week, "one must be a good legitimate actor. Burlesque isn't fooling, it's acting. Look at Fred Leslie, Mr. Goodwin, Mr. Crane, Roland Reed! They were all successful in burlesque, because they were thoroughly legitimate comedians."

"How many times did you play The Merry Little Mountain Maid in Adonis?"

"Oh, I don't know the exact number of times. I played it so often that I began to forget the lines. Then I thought it time to stop. I used to run to George Howard and get him to tell me my entrance lines. We all grew so tired of the piece, playing it so often."

"You were a trifle heavier in the Adonis epoch, Miss Summerville?"

"Yes, just a trifle. It was while I was playing in Adonis that I made up my mind to get rid of some of my excessive flesh. A certain manager said one night, 'Oh, yes, Miss Summerville is clever enough. But she makes a hit because she's fat.' That put me on my mettle. I determined to show people that my avoirdupois wasn't my whole stock in trade. I wanted to show them that I was an actress and could win out on my artistic ability. That was my incentive for banting."

"Tell me about your career."

"Well, to begin with, I'm an Irish woman—born in Kildare. Of course, you've heard of Kildare, the Curragh of Kildare, which used to be Ireland's great race course. It is now a military headquarters. My father, an officer in the British army, was born in Lincolnshire. My mother came from Limerick. I was a very little girl when they took me to London, and afterward to Canada. When I was eight years old I made my debut with the Holmans in Toronto, playing a child's part in The Pet of the Petticoats. There were some clever people with the Holmans. Such artists as Mr. Drew, Mr. Davidge, and Mr. Crane gained their first lessons under Mrs. Holman. She taught me everything I know. She was a strict disciplinarian with the most serious respect for her art."

"At thirteen I joined a traveling company—Howard, Langrishe and Carl's Black Crook. As I was a tall girl—by the way, I was always tall—I was chosen to lead the marches and play boys in the ballet. That was where I learned to dance. Many people were surprised to see me dance in Brian Boru. They didn't think me capable of it. But during my early stage career I worked under four or five accomplished *maîtres de ballet*."

"Do you remember their names?"

"Well, there was Marwig, and Carl, and another very excellent master whose name I can't recall, who afterward took to portrait-painting and made a crayon of me in Adonis."

"Did you remain long in the ballet?"

"No, it wasn't very long before they promoted me to a speaking part. Mr. Howard noticed me standing in the wings night after night, watching the actors on the stage, and he probably guessed that I was anxious and ambitious to get on. So at the very first chance he gave me the part of Amina in The Black Crook."

"How old were you?"

"Only a little slip of a girl. Then I came to New York. Mr. Rice was my first manager in the States. I sang the Fairy Queen in Iolanthe, and all the contralto roles in the Gilbert and Sullivan operas. When Orpheus and Eurydice was produced at the Bijou I played Juno. If you remember this production you'll recall how nearly every one in the cast afterward became prominent in the profession."

"Then I joined Mr. Dixey for the original production of Adonis. The burlesque ran for an interminable number of nights, and we all became such machines that we weren't conscious of the lines we were speaking. After Adonis had at last run its course I went with Jane for a character part, and then with Mr. Brady's Cotton King, in which I originated Kitty Marshall. I had begun to lose flesh, but I was still unduly stout. Finally I returned to New York to make my re-entrance as Trilby at the Casino in The Merry World."

"You were a sylph-like Trilby?"

"Yes, I was a great surprise. People wouldn't believe I was the same woman who had played in Adonis. I wasn't exactly a living skeleton, but I was no longer a mountain of flesh. The metamorphosis, as I told you, was due entirely to the manager who had sneered at my success in Adonis. Ella Wheeler Wilcox has written a capital little poem, 'Thank God For Our Foes!' which is, I think, especially applicable to our profession. If we didn't have enemies to spur us on, we'd simply stand still in the business."

"You've never stood still, Miss Summerville?"

"No, I couldn't afford to. I have two little ones, Russell and Grace, and their entire support has devolved upon me. They are both very dear to me, and I want to give them good educations. The other day my little boy, Russell, quite startled me. He was playing about the sideboard, and I happened to ask him what he would like to be when he grew a man. He said very solemnly, 'A burglar.' Since then, however, he has changed his plans of avocation several times. Last week, in a patriotic mood, he said he was going to be a soldier, as he thought that was 'more perfect.' My little girl has a doll called 'Baby Malone,' after the part I played in Brian Boru. The wardrobe woman of the theatre gave it to her, and Grace thinks the world of it. One day she had the doll all undressed when a gentleman came in the room. 'Oh, mamma!' she cried, 'tell him to go out till I put something on her. She looks so immodest.' Pardon a mother's egotism! What were we talking about?"

"The Merry World was the last point in your career that we had reached?"

"Oh, yes! Well, after The Merry World came Brian Boru, in which I was the giant's daughter, Baby Malone. As I conceived the part, she was to be a real Irish baby—with a beautiful face, ragged clothes, and bare feet. Baby Malone was very hazy in the minds of every one, the manager, the author, the stage-manager. Nobody knew exactly what I was going to do with the part. On the opening night the public very generously endorsed my performance."

"Last season you were with Cumberland '61?"

"Yes, Mr. Pitou engaged me for the part under somewhat unusual circumstances. Do you remember the part I played?—a woman who is all the time winning the affections of young men who pay court to her daughter. As soon as the daughter snarls a young man, the mother comes on the scene and the young fellow falls dead in love with her."

"Rather a peculiar character."

"That's what Mr. Pitou thought. He couldn't get an actress to suit him. One didn't have enough comedy, another was too old, another wasn't smart looking enough. I happened to be sitting in a railway station waiting for a train when Mr. Pitou entered. He didn't even know me, but as soon as Mrs. Scanlan had introduced us, he said, 'You're the very woman I want for the part.' My engagement with Cumberland '61 was a delightful one."

Miss Summerville recently wedded Mr. Max Eugene, formerly of the Carl Rosa Opera company, who achieved a distinct success in the title-role in Brian Boru.

WHY SMITH LEFT HOME.

J. J. Rosenthal, jubilant over the success of the latest Broadhurst comedy, came to town last week to consult with Mr. Broadhurst and arrange some business affairs in connection with the attraction. Before leaving town yesterday for Cleveland he chatted with a Mirror man about the success of Why Smith Left Home.

"We opened Aug. 15, and our business all through the hot weather spell was something marvelous. The comedy surpasses in humor and ingenuity anything Mr. Broadhurst has previously written. It only needed this last success to convince the critics that Broadhurst is a coming man."

"As to when the piece will reach New York I can say positively that the metropolitan will not see 'Smith' this season. We have had numerous offers of good time at Broadway houses, but we are in no hurry to come to town. When we can do business in other cities during the torrid weather of the past month, you can form some idea of the stability of our success."

ALL'S WELL THAT ENDS WELL.

The duel episode in Andrew Mack's new play, The Ragged Earl, which aroused a heated controversy some months ago between Ernest Lacy, the author, and Wilton Lackaye, proved to be one of the least salient features of the play. Mr. Lackaye attended the first performance in New Haven armed with affidavits and other documentary evidence necessary to secure an injunction if his rights were infringed upon. He concluded that Mr. Mack's duel was so unlike the scene in his play, Charles O'Malley, that a legal fight would be ridiculously unnecessary. Mr. Lackaye will produce Charles O'Malley in this city following his engagement as Sir Lucius O'Trigger in Joseph Jefferson's revival of The Rivals.

EDDIE BALD'S STAGE CYCLE RACE.

Eddie Bald, the cycling champion, will begin rehearsals on Oct. 10 for his stage debut in A Twig of Laurel, at Wilkes-Barre, Pa., on Oct. 31. After a month on the road, he will reach Boston on Nov. 28. A race track scene is now being constructed in the West. A bicycle track will be represented, the men remaining stationary, though pedaling. The finish, it is promised, will be exciting, as the machines upon which the men are mounted will move gradually, giving the riders opportunity to change positions just as in a race. The panoramic grand stand and judges' stand will move at the outset, gradually disappearing, and reappearing at the finish.

"BILLY ELMER" RETURNS TO THE STAGE.

William E. Johns, who used to be a member of the companies of Frederick Warde and Louis James, entered the prize ring as "Billy Elmer" last year, and made a conspicuous record as a pugilist. Mr. Johns has been engaged by Jacob Litt for the production of Sporting Life, in which he will have opportunity to combine his accomplishments as actor and as pugilist, appearing with Robert Hilliard in the prize fight scene. The two gladiators are boxing daily, preparing a realistic encounter, and the real pugilist has found his opponent a very clever boxer.

JAMES-KIDDER-WARDE.

On the first page of this issue are portraits of Managers Wagenhals and Kemper's triumvirate of stars, Louis James, Kathryn Kidder, and Frederick Warde, and it may be opportune to remind the readers of the work of these three admirable artists.

Louis James was born in Fremont, Ill., fifty odd years ago, and served with distinction in the Civil War. He commenced his dramatic career as a member of the Macauley Theatre Stock company at Louisville, and his splendid natural abilities pushed him rapidly to the front. He was for a number of years leading man at Mrs. John Drew's Arch Street Theatre, Philadelphia, and subsequently filled a similar position at Daly's, New York. He acted as leading support to some of our greatest artists, including Booth, McCullough, Mary Anderson, and Barrett. His impersonation of Pepe in Francesca di Rimini with Barrett made him famous. For several years Mr. James has starred in the legitimate drama. This is his second time to be associated with Mr. Warde as co-star. Their reunion was brought about by Wagenhals and Kemper, who have managed Mr. James for four seasons. Louis James is an actor of remarkable versatility, and is equally at ease in tragedy or comedy. In the heavy tragic roles, his Othello, Brutus, Virginius are said to be his greatest efforts, while his Charles Surface in The School for Scandal shows his deft comedy touches to advantage.

Frederick Warde is an Englishman by birth, and first came to this country in 1874 as leading man at Booth's Theatre, New York, commencing his American career as Captain Marston Pike in Belle Lamar, with John McCullough and Katherine Rogers in the cast. He afterward appeared in support of Charlotte Cushman, when she played her famous farewell engagement at Booth's Theatre. Later he supported Booth, McCullough, Barrett, and E. L. Davenport, and was one of the stars in the famous Warde and Barrymore Diplomacy company. He was also associated as co-star with Mrs. Bowers. He then toured the country alone as a star in Shakespearean drama, and subsequently formed the Warde and James alliance, which for three years was most successful. Mr. Warde is a profound student and well read on all classical subjects. His lectures on Shakespeare have been widely read and highly praised.

Kathryn Kidder was born in Newark, N. J., but her home is at Evanston, Ill. Her first real professional work was done here at the Union Square Theatre about ten years ago as Wanda in Frank Mayo's production of Nordeck. Then she was Rachel McCreery in the original metropolitan presentation of Held by the Enemy, and toured in legitimate repertoire with Joseph Haworth. Next came an appearance as Dearest in the first cast of Little Lord Fauntleroy. Then Miss Kidder purchased the American rights to Madame Sans Gene. This proved a most fortunate possession. She played it for three years. Miss Kidder is very happy in her new engagement, and will play Lady Teazle, Desdemona, Ophelia, Lady Macbeth, Portia, and possibly Pauline in A Lady of Lyons. The James-Kidder-Warde season began in New England on Sept. 14. Next week they will be seen at the Grand Opera House, in this city, and the tour will embrace the chief cities in United States and Canada.

JAMES O'NEILL'S NEW PLAY.

When Greek Meets Greek, James O'Neill's new play, was produced by this star in Lewiston, Me., on Sept. 6.

The story follows the novel from which it was dramatized by the author, Joseph Hatton. The period is the troublous epoch of the French Revolution. The hero is a young aristocrat, Henri de Fournier, who bears a strong likeness to his half-brother, Deputy Grebaval. They are both in love with Mathilde de Louvet, daughter of the Duke de Louvet. She plights her troth with Henri, but their betrothal is interrupted by the Deputy, who orders them both to prison as enemies of the Commonwealth. Henri, like every other hero in French melodrama, escapes from the Conciergerie, and fights his way through the mob. Chance brings him to the Deputy's own office, where he climbs in at the window. When the two men come face to face it is certainly a case of Greek meeting Greek. The struggle between them is terrific, but De Fournier, though unarmed, kills Grebaval in defending himself, then as the only way to preserve his own life dresses in the clothes of the dead man, putting his own on the late Deputy, and then sits at the official desk and conducts the office of the Deputy Grebaval. This offers opportunity for much fine acting on the part of Mr. O'Neill. In his new capacity Henri releases his bride, and escapes to safety with her and their friends. One of the most interesting characters, next to Mr. O'Neill's, is that of the leading juvenile—a young American. Another character is that of Robespierre; still another, a young woman of the people with Royalistic views.

Mr. O'Neill's new leading woman, Minnie Radcliffe, is said to have scored a hit as Mathilde, the role of the heroine, originally assumed in London by Olga Nethersole. The play was staged under the direction of Edward E. Rose.

MR. WALLICK TALKS.

Manager J. H. Wallick, when asked by a Mirror man if the vindication of Dreyfus had helped the business of Devil's Island, replied: "Possibly interest may have been directed toward the production by this sudden proof of Dreyfus' innocence. But I do not depend upon the popular sympathy for Dreyfus to ensure the success of my play. I have spent a small fortune in giving Devil's Island a production because I believed it to be a melodrama of inherent strength, independent of the episode showing the degradation of the French captain. I don't believe the American people are profoundly interested in the Dreyfus case so much a degree that they would patronize a play solely because its hero and central character happened to be Dreyfus. Devil's Island will make money for me because it's a strong play handsomely produced."

ADELAIDE CUSHMAN'S TEA-CLOTH.

Adelaide Cushman is justly proud of a unique tea-cloth, bordered with heavy Irish lace, which she treasures with the utmost care. Upon the cloth are embroidered the autographs of many distinguished artists, among them being Sir Henry Irving, Sarah Bernhardt, Emma Eames Story, E. Jacobi, and William Gillette.

GOSSIP.

Lee J. Kellam, business-manager of Marks Brothers' company, No. 1, has been made a member of Myrtle Lodge 2, K. of P., at London, Ont.

George A. Weller is playing the leading heavy part in Yon Yonson.

The Klimt-Hearn company opened at Austin, Texas, to-night, turned hundreds away.

Madge Sands is confined to her home in Boston, suffering from a severely sprained ankle, which prevented her from joining her company this season.

A company that has presented A Midsummer Night's Dream in several Illinois towns stranded at Peoria last week.

Blaney and Vance state that all of their six companies are meeting with decided success. A Female Drummer has proved a winner in Boston, and the other companies are doing correspondingly well.

Edwin Mordant has scored a hit in the leading role in On the Wabash.

Stanley Whiting has returned after a flying trip to Atlanta, Ga. Mr. Whiting went to arrange for the redecoration of the Atlanta Lyceum, of which he is manager.

Nita Allen has made a hit as a danseuse in Henry Guy Carleton's new play, The Cuckoo.

Colonel Morton, lessee of the handsome and popular new Star Theatre, Elizabeth, N. J., has made that house notably sought after by the more prominent attractions through his enterprising and courteous efforts. Having been identified with the musical and dramatic professions since boyhood, and long been a manager, Colonel Morton is thoroughly equipped for his work. He has managed well-known stars and theatres since 1867.

E. H. Sothorn will probably produce another new play before the close of his present engagement. His road tour will not begin until November.

W. H. Power has abandoned his intention of going on tour with Shannon of the Sixth. He will, instead, make a revival of The Ivy Leaf, one of the most successful of Irish plays.

The Alma Chester company opened on Sept. 5 at Glens Falls, N. Y., to large business, and at Saratoga, Sept. 12, hundreds were turned away. Miss Chester is surrounded by a company of clever people, including several specialty artists, and gives continuous performances.

Sergeant J. E. Vondagge of the Seventy-first Regiment, United States Volunteers, has drilled the Casino chorus in authentic military evolutions.

Prandi's Marionettes, under contract with John B. Doris, are expected to arrive from Europe on Nov. 14.

The performance of A Brace of Partridges at the Madison Square was delayed more than half an hour on Sept. 12 because the ladies of the company were late in returning from a yachting expedition.

Della Fox's latest title for her new musical comedy is The Little Host.

Manager Edwin F. Evans, of Evans and Ward, left on Thursday for Ashland, Pa., to open season, having replaced Kelly and Burgess, J. P. Lester, and Ward and Erwood, who, he says, failed to appear at rehearsals.

A reproduction of the charge at San Juan hill was added last week to Pain's fireworks exhibition at Manhattan Beach.

W. C. Howland, the Mirror correspondent at St. Louis, had an interesting article in the Globe-Democrat of Sept. 4 on "The Drama in Old St. Louis."

Olive Redpath was ill last Wednesday, when Leonora Guito successfully assumed the title part in The French Maid at the Herald Square.

Lincoln J. Carter's Remember the Maine was first presented on Sept. 11 at the Alhambra Theatre, Chicago, and is said to have been received most favorably, turning people away. The scenes show Manila as well as Havana.

A. C. Hallstein, advance agent of A Hired Girl (Eastern), was married at Portland, Oregon, on June 5 to Musette Gibbs, at present with A Boy Wanted.

Frank Oakes Rose left last week for Halifax, where he will direct Pain's production of The Relief of Lucknow. Five hundred English soldiers, stationed at Halifax, will be used in the production.

During the holiday period, the Fourteenth Street Theatre will be given over to pantomime and spectacle. The Devil's Auction comes Dec. 5 for one week, and on Dec. 12 Yale's new production, The Evil Eye, will be presented here for the first time. The Evil Eye will run for three weeks, and will, in turn, be succeeded by the Hanlons' latest edition of their popular pantomime, Superba.

Harry Barker, a son of Mrs. Mary E. Barker, has returned to this city with the Seventh Battery.

Andrew Glassford has taken charge of the dramatic department of the International Play Bureau, and Louis Engan, secretary of the concern, will devote his time to the play department.

Albert Taylor, of the Chase-Lister company, was made a Knight of Pythias in Newton, Ia., on Sept. 8, and was banqueted by the local lodge.

A Russian hallboy at the Lambs' Club was found last week to have stolen about \$1,500 worth of the property of members. He confessed upon capture by Steward Tissen and a detective, and Lambs who may have missed small articles during the month past have been requested to look over the assortment discovered in the hallboy's trunk.

Forty negroes who did a cake-walk in Yankee Doodle Dandy at the Casino were replaced last week by white performers, with decided benefit to the entertainment.

P. H. Estes will manage the tour of Dr. W. R. Price, scientist and lecturer on psychology, opening about Oct. 1.

The Dayne and Fanshawe Stock company opened their season at the Howe Opera House, St. Johnsbury, Vt., Aug. 22 to very large business, presenting all of Mr. Fanshawe's plays, with the author and Blanche Dayne in the leading roles. Mr. Fanshawe's Cuban play, La Cubanita, was presented Aug. 27 to an enthusiastic audience.

IN OTHER CITIES.

SAN FRANCISCO.

The many playhouses now running in this city all did fair business week 5. Henry Miller filled the Baldwin nightly with A Marriage of Convenience. It is a clever, sparkling, dainty comedy, just suited to Miller and his co. Beautifully mounted and gorgeously costumed, it was a charming spectacle as well as a delightful illustration of the customs of the time of Louis XV. Henry Miller was very well liked as Le Comte de Caudale, the handsome and graceful young French nobleman, who dines with his mistress on his wedding and passes through several stages of aristocratic indifference, until he surprises himself by falling in love with his wife and asserting his manliness. He played with delicacy and taste. Mabel Bert was the Comtesse and charmed in a trying part. Margaret Dale furnished a surprise in the subterfuge part of Marton, a French handmaid. She was vivacious and amusing. Charles E. Welles did well as the cavalier servant of the Comtesse. Arthur Elliott did a good bit of character work as the unsophisticated old country uncle. Other characters were acceptably taken. On the last night Heartsease was substituted by special request. Miller's engagement is now closed. Week 12 sees Madjeska in a two week engagement. The Polish actress will present Mary Stuart, Magda, Macbeth, Camille, and As You Like It during her first week.

Week 5 was the last of the Frawley co.'s engagement at the Columbia. A successful run of thirteen weeks was brought to a close with Lost 24 Hours and Number Nine, played alternate nights in the former play Lucille La Verne played Mrs. Dacre creditably. In other respects the cast was the same as before in both plays. A Milk White Flag follows.

The revival of The First Born at the Alcazar was a great stroke of business for that popular little theatre. The house was jammed every week. The unique play, which has never failed to attract here, whatever its fate in Eastern cities, was well put on and admirably acted. Francis Powers' original part of Chan Wang, the highlander, was taken by Ernest Hastings. The actor played with conscientiousness and spirit. May Buckley's part of Lucy Taine, the stage girl, was taken by Gertrude Tidball, who had played it in the East. It was a remarkably good performance, and the actress received a deserved ovation on the opening night. George Osbourne was as good as ever as the staid Dr. Pow Len. Charles Bryant appeared for the first time as Hop Kee, the pipe mender, and was satisfactory. Other characters were suitably played by Juliet Crosby, Marie Howe, Clarence Montaine, Francis Yale, Herbert Carlton, and Walter Belasco. Little Venie, the First Born, deserves mention. Nat Goodwin's farce, Turned Up, was the curtain-raiser. Gretchen Lyons, Christine Hill, Wallace Shaw, Ernest Hastings, and George Osbourne all contributed to the general merriment. The First Born will be kept on.

Mrs. Pacheco's comedy, The Leading Man, played all week at the Comedy. Business kept up, though not so good as on the opening night. Two matinees were well attended. Another comedy by Mrs. Pacheco, A Woman's Wit, follows.

Shall We Forgive Her was the melodramatic attraction at Morosco's Grand. It is by far the best of Frank Harvey's plays and it was creditably put on. Grace Addison carried off the honors by her clever portrayal of Joanna, the wicked housekeeper. She was almost hissed off the stage. Lorena Atrich earned the sympathy of her audiences as Grace, the part played by Marie Wainwright at the Columbia last season. Fred Butler was good as the muscular parson, Paul Ellsworth. Other parts were creditably taken by Julia Blanc, Landers Stevens, H. Percy Meldon, and Lillian Elliott. The Land of the Living followed with Gertrude Foster specially engaged to play Kate Arkwright.

Rigoletto and Lucresia Borgia alternated at the Tivoli during the sixth week of the grand opera season. Signor de Vries repeated his last season's success as the jester in Rigoletto. Anna Lichter was Gilda, and Mary Linn Magdalena. In Lucresia, Francis Yale was well liked as the Duke of Ferrara. Marie Brandis sang Lucresia remarkably well and acted the part with dramatic intensity. Zerni was acceptable as Gennaro. Elvia Crox scored a decided hit as Maffio Orsini. This artist has done well throughout her engagement. Carmen and Traviata are the attractions for next week.

The Frawley co. is booked for an engagement at the Baldwin, opening 26. T. Daniel, of that ilk, has thoroughly revised his talent, and with Blanche Bates, Georgia Wells, Keefe, Sam Edwards, and some new plays should do well.

Two Californians will be featured at the coming production of The Coast Guard at Morosco's Grand. They are the Sisters Waterman. They are both contraltos and yet they harmonize in singing.

Nance O'Neil, supported by McKee Rankin's co., will be welcomed to the Columbia 19.

FRED S. MYRTLE.

DENVER.

The feature of the amusement season was the complimentary testimonial tendered to Manager R. L. Giffen at Manhattan Beach 6. About two weeks ago Giffen was presented with a monster petition signed by one hundred and fifty prominent citizens, every important profession and line of business in the city being represented thereon, setting forth Mr. Giffen's well-known and well-earned efforts in behalf of high-class stock exchanges in this city, and urging him to accept, upon this the eve of his departure for Eastern managerial fields, an expression of the good wishes and thanks of his many friends and the public generally. Accordingly, it was decided to give a special performance at Manhattan 6. Whereupon the entire co., the musicians and stage employees and all employees of the theatre and ground came to Mr. Giffen and volunteered their services, with the result that the programme was the best of its kind ever given in this city. The owners of Manhattan Beach volunteered the theatre, the daily press of the city the advertising, and the Curran Company the bill posting, and Mr. Giffen's hosts of friends combined to make the affair the most successful and most successful event it unquestionably was. The programme was a most attractive one and of a high order of merit. The most ambitious offering was Romeo's First Love, a perfect dramatic cameo. Blanche Walsh's Romeo was one of the most delightful performances this finished artist has given us, and a rare tribute to her remarkable versatility. She handled the masculine character with the utmost grace of pose and refinement of bearing, and accorded to it wonderful delicacy and yet fine strength. Helen Robertson's Rosaline was excellently played. She never appeared to better advantage than in this character. Mr. Bosworth, Mr. Kenne, and Miss Parkhurst gave the minor characters prominence, and were pleasantly conspicuous in them. The other dramatic offering, A Duel in Wall Street, afforded Hobart Bosworth and Ben Johnson splendid opportunities, which, needless to say, these sterling actors utilized to the utmost advantage. Mr. Bosworth's death scene was finely done, and Mr. Johnson's conception and portrayal of a character which was doubtless suggested to the playwright by Russell Sage was one of the best pieces of character work seen on the local stage for many a day. The smaller parts were well handled by Miss Robertson, Mr. Garrey, Mr. Peers, and Douglas Fairbanks, the latter, a clever youth, making a pronounced hit as Eddie the office boy. An exceedingly unique feature of the programme was the balcony scene from Romeo and Juliet, Blanche Walsh appearing as Romeo and Maude Fealy as Juliet, and a prettier or better played scene it would be difficult to imagine. Maude Fealy, who is just fifteen years of age, was sweet, winsome and girlish as Juliet, and read her lines beautifully.

Special features were a recitation by Miss Walsh, a monologue by Ben Johnson, Ten Minutes with a Make-Up Box by William Herbert, and a song by Dorothy Parkhurst. The vaudeville numbers included Sidney Grant and Miss Norton in a clever and refined specialty, entitled A Drawing-Room Interlude, and Dolly Mestayer, singing comedienne. A feature that made an immense hit with the audience was A Glimpse Behind the Scenes, by the Manhattan stage employees. They struck an exterior and set an interior, quickly and cleverly. The vaudeville Orchestra furnished the musical numbers. The entire entertainment was under the stage direction of Alf Fisher and James R. Garrey, and it moved like clockwork. When the programme was about two-thirds completed the enthusiasm broke all bounds, and the house went wild. Manager Giffen finally responded in the neatest and best speech ever heard before the curtain in a theatre in this city. Then the audience directed its enthusiasm to Blanche Walsh, and insisted upon a speech, and she, in a few well-chosen words, beautifully turned the compliment by, upon behalf of the co., paying to Mr. Giffen a tribute of the warmest and most sincere appreciation. And so Manager Giffen leaves the city 8 with the combined good wishes of the press, the public and his co., and all wish him good luck wherever he may go.

Upon 4 the stage employees at Manhattan presented Alf Fisher with a handsome pair of dressing-room stand electric lights, as a neat and gratifying token of their appreciation of his many good qualities. Mr. Fisher has done excellent and conscientious work all season, and has made lots of friends in front as well as behind the footlights.

The Tabor Grand Opera House, the first of the downtown houses to open, commenced its eighteenth season 4, with The Henderson Stock co. in Held by the Enemy, which was played to good business throughout the week. Prominent in the cast were Guy Bates Post, Frank Thompson, Russell Bassett, Frankie Raymond, and Sylvia Lyndon. The Henderson co. will remain at the Tabor another week, and open 11 in The Ironmaster. Adelaide Fitz Allen, who has been engaged as leading woman, arrives in the city 11, and opens that evening.

The regular season at Elitch's Gardens closed 5. Joe Newman, the popular and well-known treasurer and press representative, gave an entertainment at the Gardens 8, which was well attended, and it is designated as Charles Schilling's day, upon which occasion this genial and affable actor-manager inaugurates his road tour in the farce-comedy Two Married Men.

The Tabor Grand School of Acting, under the able direction of Margaret Fealy, began its third year 9. This school is one of the most practical and best in the country, and is achieving most excellent results.

It is announced that Chutes Park will remain open until after the Festival of Mountain and Plain, which occurs the first week in October.

F. E. CARSTADT.

DETROIT.

The doors of our beautiful new Detroit Opera House were opened to the public 12. Every thing combined to make the occasion an auspicious and brilliant one. The weather was perfect, and the steady old patrons, who have sought recreation in the Detroit Opera House for years, and new ones, too, turned out in full force and filled the new house to overflowing with a happy, brilliant crowd. The new theatre is one we are proud to be proud of, and should be forgiven if we are inclined to rhapsodize over it. It is surely something for a provincial town like Detroit to have one of the finest, most perfectly equipped and most beautiful theatres in the country, and that is what we possess now in our new Detroit Opera House. To describe it adequately in a limited space will be impossible, and the difficulty will be to know where to begin and where to stop. It occupies the same site as the old Detroit. The architects of the exterior, Mason and Rice, have given us a building in the style of the French Renaissance, and very imposing, stately and elegant it is. The first story is built of Bedford white stone, and the other stories are of white enameled brick with terra cotta trimmings. The building has a flat slate roof, the only one of the kind in Detroit. The structure throughout is as fire proof as it possibly could be made. Colonel J. M. Wood had charge of that part of the architectural construction, and he has done it to the point of perfection, and in this way is seemingly as perfect as it could be. The view of the stage from all parts of the house is unobstructed by columns of any kind. The seating capacity is about 1,750, but there is more space between the seats. The seats themselves are the finest and most comfortable of any kind. The stage is 34 x 68 feet, which will be ample to accommodate the largest production on the road. Much thought has been given to the comfort of the members of the profession who will visit the theatre, and in the seventeen light, airy dressing-rooms which have been provided every convenience will be found. In the way of providing for the comfort of the patrons, nothing has been left undone, in the handsomely appointed dressing-rooms, parlors, smoking room, etc. The interior architectural work and decorations were done by Alpheus W. Chittenden, of Detroit, and they are beautiful almost beyond description. The scheme of the whole is a reproduction of the style of the French Renaissance, although all the designs used are strictly original. Brilliant colors predominate, a deep blue and a brilliant ox-blood red being the most pronounced tones. The proscenium arch, the balcony and the box rails are paneled with the finest oak, and the grotesque designs in relief, all curiously beautiful and strikingly original. The colors in the interior are of the dainty order, white, delicate blue and gold. The ceiling is a magnificent affair, ablaze with bright lovely colors, red, deep blue, yellow, gold and white. The curtain is in perfect harmony with the rest of the house. It represents a piece of old French tapestry, being a woodland scene with the Chateau Chamborg in the background.

The opening attraction was The Highwayman, sung by the excellent Broadway Theatre Opera co. The opera was splendidly staged and costumed, and the members of the co. were all at their best. Joseph O'Mara and Jerome Sykes made pronounced successes as the Duke of Arville was absent from the cast 12 on account of illness, but it is expected that she will take her place later in the week. In her place Maude Williams sang and acted the character of Lady Constance in a way that pleased everybody. Nellie Braggins was another member of the co. who did especially good work.

Who Is Who opened at the Lyceum 11, and Kelly and Mason and their fellow-players again scored.

At Whitney's Chattanooga is doing good business 11 1/2.

The Capitol Square Theatre opened 11, with Irwin Brothers' Burlesquers as the attraction.

KIMBALL.

PORTLAND, ORE.

A large and enthusiastic audience filled the Marquam 2, to hear Shannah Cumming, the soprano, in a concert for the benefit of the Portland Hospital. Mrs. Cumming was assisted by Reginald L. Hidden, Helen Grueberg, and the Hidden-Courson string quartette. Three S. R. O. houses hugely enjoyed A Milk White Flag, with Mary Marie and an excellent co. 8-10. Maurice Cook, the lone private, proved a very dexterous dancer and tumbler, and received a deal of deserved attention. Mary Marie won the hearts of everyone by her chic, cleverness and her sweet song.

Jossey and Marvin's scenic melodrama, The Signal of Liberty in which everyone doesn't forget to remember the Maine, preliminarily opened Cordray's season 11 for a week's engagement, and was greeted by an audience the capacity of the house. The Fire Patrol 18, David Henderson's Stock co. 26.

While A Milk White Flag was here Mana-



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WM. LANAHAN & SON, Baltimore, Md.

ger John W. Dunne completed arrangements with Guy Catlin (Karl Kennett) and John Henry Keating (Lyn Udall), the popular and clever song-writer of this city, W. L. Kinross' entire lyric and musical score for his next season's production, which will replace A Milk White Flag. Manager Dunne says that most of the people for his new comedy have been selected. Care is being taken in the selection of his co., as it is his intention to have one of the strongest organizations possible. Catlin and Keating are taking A1 rank as song-writers, and their lyrical and musical work for Manager Dunne's new comedy will indubitably prove them "top-liners" in their field. It is very gratifying, indeed, to learn of the successes of their "Zizzy-Ze-Zum-Zum" and "Just One Girl" are achieving in New York.

Samuel H. Friedlander, original manager of the Marquam, but now co-manager of the California and Baldwin, San Francisco, was here 5-7, accompanied by his mother, shaking hands on all sides with old friends and making new ones.

Matters expositional, under the experienced and managerial eye of Superintendent George L. Baker, are assuming proper form for the opening of the Oregon Industrial Exposition 22. Among some of the attractions promised by Superintendent Baker will be H. M. Cannon, the awfully fat man, weighing 613 pounds, and an "old plantation" co. of fifteen colored folk from New Orleans, who will give representations of life down in Dixie. There is no doubt that the exposition will excel all its predecessors in massiveness and attractiveness.

After a season of thirteen consecutive weeks of illustrated and musical concerts, at Cable Park, Edward Shields, with Helen Lamar and Charles H. Whiting, assisted by W. L. Kinross' orchestra, closed a highly successful engagement 10. Mr. Shields and his co. have been engaged as the special attraction at the Oregon State Fair, Salem, 22-30; Walla Walla Fruit Fair, Oct. 4-9, and Oregon Industrial Exposition, Oct. 11-22. The co. will then show at Longo, New York, Boston, Philadelphia, St. Louis, New Orleans, and Milwaukee. It is hoped that Portlanders will have the co. again next Summer.

This is a list of the fairs to be held at Portland and its vicinity sixty days ending Oct. 29: Oregon Industrial, here, Sept. 22-Oct. 22; Walla Walla, Wn., Oct. 4-9; Spokane, Oct. 4-15; Boise, Oct. 3-8; Nampa, Sept. 22-24; Oct. 2; Salem, Sept. 22-30; Newberg, Oct. 18-21; South Bend, Sept. 27-29; Tacoma, Sept. 20-26.

O. J. MITCHELL.

INDIANAPOLIS.

If Monday night's audiences at the various theatres can be taken as a criterion, State Fair week will bring joy to the hearts of all the local managers. Managers Dickson and Talbot, of the Grand; Fred Dickson, of the Park; Gavin, of English's, and Zimmerman, of the Empire, all assured me that their openings were unequalled successes, and all look forward to a prosperous week.

Hanlon's New Superba opened the season at the Grand, and doubled the business of the first night of State Fair week last year, when the same co. held the boards. The scenery, costumes and effects are gorgeous, and the management has added to the entertainment by the performance can hardly be recognized. This house will remain dark after this week until Oct. 1, when the new entrance will be completed and the stock co. will make its initial appearance. Although work is not nearly finished upon the entrance, a glance at it shows that it will make a very handsome addition to the house.

Robert Mantell appeared at English's 9, 10 in Monbars and The Face in the Moonlight, giving a very good presentation of each to fairly well filled houses. His supporting co. is a clever one, his leading woman, Corona Riccardo, easily carrying off the honors, second to Mr. Mantell. Blanche Moulton and Beverly W. Turner also were accorded their share of the applause.

Jacob Litt's big production of Shenandoah, with Maurice Barrymore and Mary Hampton in the leading roles, opened at English's 12. The production is big in every sense of the word, and big audiences have been the rule. The audience on the opening night bestows exceedingly enthusiastic at the finale of the battle scene, when it arose en masse and cheered to the echo. So realistic was this scene that Mrs. English, wife of Captain William E. English, fainted. The memory of her husband's recent experience in the battle of Santiago was brought to her mind by the scene. Why Smith Left Home 19, 20. Ward and Vokes 21, 22.

Tennessee's Partner has duplicated its excellent business of last season at the Park, and the rendition of the play would be a credit to the highest priced houses. Jane Corcoran enacts the part of Tennessee Kent well, showing a careful study of the character which fits her like a glove. Walter Fessler and Estha Williams also met the approval of the audience. On the Wabash 19-24. The Victorian Cross 26-28. Gettysburg 29-31.

Harry Marshall will replace Walter Fessler as leading man in Tennessee's Partner. J. Saunders Gordon is in the city arranging for the annual tour of the Schumann Concert co. Esther Wilcox, of this city, has signed for the season as solo violinist with the co. Edward Hanlon has left the Superba co., and will go to his home, Cohasset, N. J. William Hanlon joined the co. here, to assume the management.

KANSAS CITY.

At the Grand 11-17 George H. Broadhurst's Why Smith Left Home, a delightful and amusing comedy, was interpreted by a thoroughly clever co. The characters are interesting, and

the complications of the unfortunate Smith are endless and extremely amusing. Maclay Arncliffe as Smith made a good impression. Marion Groust as Mrs. Smith was extremely attractive and vivacious. Annie Yennans as an assertive cook made a strong hit and was one of the most entertaining features of the production. Dorothy Usner looked pretty. Frank Hatch as a sentimental German Count was excellent. Sadie Kirby introduced clever dance. Jessie Conant as the possessor of a sweet, clear voice of excellent training. Business was excellent throughout the week.

There is still some talk of the Auditorium being rebuilt as a popular price house, and also prospects that, instead of this, a new house will be erected at Tenth and Baltimore streets. The Convention Hall, for which popular subscriptions amounting to over \$100,000 were collected during the past year, is rapidly assuming shape and will be completed during October, and will be used for the great Fall festivities and other big assembly purposes. It will not be a theatre, but may be used for big musical or spectacular attractions. The seating capacity will be about 15,000.

The opening of the Coates has not yet been announced.

F. R. WILCOX.

NEW ORLEANS.

The St. Charles Theatre, bright and beautifully new, under the management of Colonel John D. Hopkins, the new lessee, opened the regular season 11, with The Ensign as the offering. The heavy rain prevailing on the opening night did not deter theatregoers from venturing forth, and when the curtain rose on the first act standing room only was available. The policy of the new management is to give continuous performances, and, although the plan is an innovation to this public, there is every reason to believe that it will be successful, judging from the large audiences that have greeted the co., so far, at every performance. The vaudeville attractions are of the best to be had. Josephine Sabel, chanteuse, sang her most charming songs, and was particularly fetching in her rendition of a French song which tickled extremely those who understood the language. Valmore, mimic, gave some excellent imitations, which were well received. Harry Allister, in his characterization of celebrated men, met with favor. The Ellmore Sisters were pleasing in their songs, and quite original with their Irish wit and wisdom. The biograph, seen here for the first time, exhibited numerous views. As far as the personnel of the stock co. is concerned it contains no stars, but the work of every individual in the cast of The Ensign was very satisfactory, and the performance was given with a smoothness and detail often lacking in higher-price attractions. The management promises a change of bill weekly. Here is the roster of the St. Charles Theatre under the new management: Colonel J. D. Hopkins, general manager; Charles E. Davis, manager; Harry Earl, as sociate manager; Arthur Mackley, stage-manager; T. J. Shaw, property man; Henry Hoffman, musical director; Fred Carrigan, door-keeper; Thomas Lee, electrician; Peter Donagan, scenic artist. Richard Wolf in Mizoura 18, with Henry E. Dixey, Kathleen Warren as vaudeville attractions.

The Grand Opera House opened 11, with Down in Dixie as the attraction. Although the play has been seen here before it is of that popular kind that the average theatregoer never tires of. Cleveland and Wilson's Minstrels 18. Grand Opera co. 25. Stock co. Oct. 2.

F. Charles, who is to manage the French Opera co. for the season 1898-99, announces that he has engaged the following principal artists: Madame Fierens, dramatic soprano; M. Gilbert, tenor, at present engaged at the Grand Opera, Paris; M. Gaidan, baritone, and Mrs. Berge-Gaidan, light soprano. The season will open in the beginning of November.

Jenne Franko, violinist, who has been heard in concerts here recently, has left for San Francisco, Cal.

George W. Enright, theatrical electric light expert, has arrived in the city from New York.

J. MARSHALL QUINTEAO.

MILWAUKEE.

Moths was the offering of the Salisbury Stock co. at the Davidson week of 11-17. The play was presented with the artistic fidelity of detail that has been a marked factor in previous successes, and the result has been continued appreciation and large attendance. That ever excellent and finished actor, Fredrick Paulding, gave us another delightful treat in his splendid interpretation of Corroze. John W. Burton was forcible and convincing as Prince Zuroff, John Daly Murphy as the Duke of Mull was exceedingly good, and George C. Robinson as Lord Jura did effective work. Ethelwynne Palmer, as Vera Herbert, played with admirable discretion, and showed exceptional cleverness and careful study in her conception of the role. Maye Louise Aigen accomplished actress that she is gave a capital illustration of the frivolous Lady Dolly. Virginia Tracy was suitably cast as the Duchesse de Sonnaze, and Eleanor Robson, who made her appearance with the co. as Tuschia Leach, was the recipient of nothing short of an ovation, which plainly testified how glad Davidson theatregoers were to welcome back this very talented and deservedly popular young artist. The Salisbury co. will close as highly successful Summer season of eighteen weeks 17. Jacob Litt's Shenandoah will appear at the Davidson week of 18-24. The management announces that owing to the extraordinary success achieved by the Salisbury Stock co., all attractions booked for the Davidson this season have been canceled, and the re-engagement of the Salisbury co. secured from Sept. 25 for an indefinite period.

That Von Youson has lost none of its popularity or drawing powers was plainly evidenced at the Bijou 11, when the familiar play was greeted by overflowing houses. Ben Hendricks appears in the title-role with pronounced success, and is supported by a strong and well-balanced co., chiefly, Annie Mack Berlin as Mrs. Lamb, H. Armstrong as Harcourt, George A. Weller as Holloway, Beatrice Norman as Grace, and E. H. Bender as Hankins. Excellent work was also done by Arthur Earl, George Lyne, and Edward J. Mack. George Bryton and Clara Bell Jerome made personal hits. The Lumberman's Quartette was a taking feature, and received numerous recalls. The scenic effects

were realistic, and the performance was intensely appreciated. At Gay Coney Island 18-24. Beryl Hope severed her connection with the Salisbury co. 9, and her part in Captain Swift was taken on a few hours' notice by Ethelwynne Palmer, who is to be warmly congratulated upon the very able manner in which she accomplished her task.

Kelly and Mason in Who Is Who are announced at the Alhambra for week of 18-24.

The Fabst Theatre will be reopened 18 by the stock co. in The Clemenceau Case.

C. L. N. NORRIS.

ST. PAUL.

The Neill Stock co. played a return engagement at the Metropolitan Opera House 11-17, presenting an attractive repertoire. Jim the Penman was given in a highly commendable manner 11, and the co. received a warm welcome from a large and appreciative audience. The play was well staged, and the players gave a meritorious performance. Herschel Mayall in the role of James Balston gave a strong and impressive portrayal of the character. James Neill contributed a decidedly good piece of acting in his impersonation of Captain Redwood. His droll affectation, manner and speech, in perfect accord with the character, took well. Edythe Chapman admirably sustained the role of Nina Ralston. The Louis Percival of Charles Wynne was a neat bit of acting. Joseph B. Everham as Baron Hartfelt, Robert Morris as Lord Drellincourt, Marie Moore as Agnes Ralston, Angela Dolores as Mrs. Chapstone, Agnes Maynard as Lady Duncombe, and other members of the co. commendably sustained their roles. The co. gave Diplomacy 12 and scored a pronounced success. The attendance was large and the delighted audience applauded the players most heartily. The Dorothy Morton Opera co. will begin an engagement 18.

Herrmann the Great co., headed by Adelaide and Leon Herrmann, gave a novel and unique entertainment at the New Grand Opera House 11-17. They opened to S. R. O. The stage settings are beautiful, picturesque and effective. Leon Herrmann does a number of extremely clever feats. He kept the audience greatly interested. The decapitation scene was quite interesting and the trick was watched with intense interest; the delusion was complete. Madame Herrmann's new dances are beautiful creations. The Maid in the Moon, in which Dot Robinson performs some clever feats, met with favor. In A Night in Japan, Leon and Madame Herrmann do mystifying illusions, assisted by Dot Robinson and Adele Dewey. Yon Yonson 18-24.

Much credit is due Manager Matt L. Berry in his management of the production of Pain's spectacular exhibition, Cuba, in St. Paul. Mr. Berry, besides attending to the various duties required in the production, has done a larger amount of press work and billing than was ever done in this city for any attraction.

Mathews and Bulger in By the Sad Sea Waves closed a splendid week's business at the New Grand Opera House 10. It was the record breaking week of the house.

Manager Hays of the New Grand Opera House, has appointed Frank Nelson stage-manager in place of David Martin.

GEORGE H. COLGRAVE.

JOMANA.

The high regard in which Managers Paxton, Burgess, and Woodward are held by the public in general was strongly demonstrated week of 11, when the reorganized Woodward Stock co. opened its season at the Creighton in Belasco and De Mille's powerful drama, Men and Women, the house being packed at each performance. Among the new members of the co. interest naturally centered in the work of Bertha Creighton, who, as leading lady, took the part of Agnes Rodman, which she handled with great care and considerably to her credit. Miss Creighton has a pleasant voice, is not at all inclined to rant, and will undoubtedly prove very popular with the public. Emma Dunn, also a new comer, was heartily received in the part of Dora, in which she was seen to advantage. Miss Dunn was formerly with the Woodward co., and her many friends in the city are glad to see her back again. Lettie Allen, as Mrs. Prescott, was another new comer, and was also well received. Frank Linden's initial work with the co. was in the part of Israel Cohen, president of the bank, and I am sorry to say proved a disappointment to your correspondent, but he believes Mr. Linden is capable of better things. Dewitt Clinton also failed to come up to our expectations in the part of Edward Seabury. Frederick Montague, who remains the leading man, in the part of William Prescott, was reserved and powerful to a degree, but to Hal Davis, as Sam Delafield, will certainly be given the credit of the most finished performance among the whole co. He, to be sure, had a part to which he is well suited, but he certainly made all he could of it. The rest of the co. were quite acceptable, and the ladies' costumes and stage setting exceptionally rich. The orchestra, which is under the efficient management of Franz Adelman, contributed greatly to the enjoyment of the performance. The Last Paradise is the bill for week of 18, and will be followed 25 by The Two Orphans.

Hogan's Alley opened to a splendid audience at the Boyd week of 11, and there seems to be no lack of interest in the farce, as business continues so remarkably good that it has been determined to feature this farce-comedy for a second week. The co. consists largely of the same members that were seen last year. Some of us would like to see the yellow kid feature omitted from the performance, but as it pleases the masses that, of course, is the main thing.

J. R. RINGWALT.

BUFFALO.

Sam Bernard, in The Marquis of Michigan, completed his engagement at the Star 10. The production improved at the week progressed, and it is now in excellent shape. Maude Adams 15. Alice Nielsen Opera co. 19-24.

At the Lyceum The Girl I Left Behind Me was the attraction 12-17. Marie Walnwright 19-24.

Through the courtesy of Manager Stirling Colonel Welch and his staff occupied boxes at the Star 9. Their entrance aroused much enthusiasm, and the doughty Colonel divided honors with Sam Bernard throughout the evening.

It has been announced that Dan Godfrey and his celebrated band will be heard at Music Hall later in the season.

A monster benefit for the relief of the members of the Sixty-fifth Regiment was given at Shea's Theatre 11. The house, orchestra, attaches and talent were donated, and the entire proceeds went to the sick soldiers. The house was packed, and an excellent bill was given. Among those taking part were Mr. and Mrs. Tom McIntosh, Lafayette, Eugene Jerge, Ed Latell, Johnson and Cassell, the Le Vary Sisters, and Miss May.

Nicholas Kuhn, of this city, who has been engaged in numerous theatrical ventures at one time and another, had a lively experience with two burglars one evening last week. When Mr. Kuhn entered his house he was confronted by one of the thieves and a tussle at once ensued. Mr. Kuhn finally overpowered the fellow and made him a captive. At this juncture the second burglar appeared on the scene, and with aid of a revolver effected the escape of himself and companion. The police are at work upon the case.

Brooke's Band has been engaged for a concert at the Garden Theatre next month.

Frank Darling has signed with the Dorothy Morton Opera co. as musical director.

Manager Laughlin has extended the courtesies of the Lyceum Theatre to the members of the Thirtieth Regiment throughout the week.

R. P. O. Elks 23, or a good number of them, attended a clam bake given by the Jamestown lodge last week. In the course of the festivities a raffle for an elephant, which was a part of the Celeron menagerie, was instituted. Exalted Ruler Lynd, of Buffalo lodge, won the huge animal, and he is now wondering what

disposition to make of it. The elephant stands eleven feet high, and the Elks will probably donate him to the local Zoo.

REYNOLD WOLF.

LOUISVILLE.

The opening of Macaulay's 9, 10 was an auspicious one. Al. G. Field's Minstrels have for a number of seasons past opened the house, but upon this occasion in point of attendance they eclipsed all previous records. The co. is a good one, including many old-time favorites, notably Dan Quinlan and Eddy Fox.

The Lorin J. Howard co. opened at the Avenue 11 in William B. Meffert, and gave an unusually smooth performance of this popular play, A Boy Wanted 18-24.

Rehearsals are being actively conducted by stage-manager and leading man Oscar Eagle, of the Meffert Stock co., and a smooth performance is already assured for the co's opening at the Temple 19, when Lynnwood will be presented.

Ernest E. Aroni will continue to do the dramatic work for the Louisville Courier-Journal. He has recently been contributing a series of most readable articles over the signature, "Patron," dealing with amusement and musical subjects and of a personal nature with reference to well-known professional people.

Sol Marcosin, Louisville's young violinist, assisted by Hattie Bishop as accompanist, gave a concert at the Country Club 13, at which a highly classical programme was rendered before a large audience.

Since the close of the Van Osten vaudeville season at Phoenix Elm Park W. W. Bowers has been conducting a series of Sunday vaudeville entertainments there most successfully.

A feature of Al. G. Field's opening at Macaulay's was the floral offerings. Mr. Field is a marked favorite with the Louisville Lodge of Elks, which attended in a body and presented a tasteful and appropriate floral design. Numerous other Louisville friends testified their appreciation of the minstrel by handing over the footlights a number of other floral testimonials.

The Macaulay Theatre season annuals have been issued, and your correspondent begs to acknowledge receipt of the one sent him.

Colonel William B. Meffert will be the drill master for the Drill Corps of the Louisville Lodge of Elks, which will compete for the prize offered at the St. Louis meeting.

Manager John T. Macaulay still lingers in the East, completing the booking for his house.

CHARLES D. CLARKE.

PROVIDENCE.

Jack and the Beanstalk opened the season at the Providence Opera House 12-17. W. H. West's Minstrels 19-21. Melbourne MacDowell 22-24.

Clifford and Huth appeared at the Olympic 12-17 in their new musical farce, A High Born Lady, and opened to S. R. O. If they make the hit everywhere that they did here, they will be all right. A High Born Lady is a simple yet very amusing farce. The plot hinges on the troubles of the characters portrayed by the two stars, and, of course, various complications arise. Clifford and Huth sustained their reputation as clever entertainers, and both were warmly applauded. During the action of the farce a number of very good specialties were introduced, perhaps the best being the imitations by Samuel J. Adams of James A. Herne in the lighthouse scene in Shore Acres.

The supporting co., which was in every way adequate, included Harry E. Fisher, J. J. Carroll, W. C. Lowther, Frances Bayles, Gladys Leslie, Bijou Russell, and Lydia Star, who, as present, Vadele Montague, Marguerite Adams, Pearl Ridings, Corinne Sunderland, Florence Fooda, Tommy Edwards, and Maggie Harris. Business very good for the week. The Rays in A Hot Old Time 19-24.

Proprietor Charles Allen and Manager James K. Keane of Allen's Star Theatre, are two of the busiest men in the city just at present. They are pushing things to the fullest extent, and expect to have the new house ready for opening 26.

Brooke and his famous band, with Sibyl Sammis as soloist, will give a concert in Infantry Hall Oct.

Miss Annie S. Peck, of this city, who climbed the Matterhorn, will open her lecture tour at San Francisco Oct. 17.

It was my pleasure the past week to meet two of my good friends, W. R. "Bill" Henry, for fourteen years with Tony Pastor, and Harry J. Ridings. The former is now managing Clifford and Huth, and the latter is doing some excellent advance and press work for the same co.

C. C. Stumm has been here in the interests of the Rays. He has been distributing some little thermometers which advertise A Hot Old Time.

HOWARD C. RIPLEY.

CLEVELAND.

For the past few days, commencing 10, this city has been in a fever of excitement welcoming her soldier boys back from the South. The last to arrive were the four troops of the First Regiment of Cavalry, who, when they left last April, were escorted to the depot by Sousa's famous band. All the theatrical managers have vied with the rest of our citizens in doing honor to the boys in blue, by extending the courtesy of their houses to them.

The last week of vaudeville at Halthorn's Garden Theatre was helped out by the weather, which was much warmer than the previous week, and the bill was an exceptionally good one. On Wednesday, 14, by invitation of manager L. Marche, sixty members of Battery A, Ohio Volunteers, with their wives and sweethearts, were at the Gardens.

At the Euclid Avenue Opera House Herbert Keiley and Effie Shannon, supported by an unusually strong co., opened 12 for the week in The Girl I Left Behind Me, which was welcomed by a large and enthusiastic audience. Roland Reed in The Woman Hater 19-24.

A Contented Woman was the attraction at the Lyceum Theatre week 12, and is presented by a good co., headed by Belle Archer, who fills the leading role to perfection. A Hired Girl 19-24.

The notable event of the week of 12 at the Cleveland Theatre was the accession of Grace Atwell as leading woman of the Cummings Stock co., who presented a modified version of the drama, Woman Against Woman, which met with popular favor. The Plunger 19-24.

Messrs. Hennessey, Moxon and Brandt, who have done yeoman service at Halthorn's Garden Theatre the past Summer season, will receive a benefit at the Gardens 18. The last two gentlemen have been connected with the Gardens for the past five years and are very popular with the patrons. While Mr. Hennessey has only just finished his first season he has made hosts of friends, and the benefit will, without doubt, prove a handsome testimonial to all three.

WILLIAM CRATON.

MINNEAPOLIS.

At the Metropolitan Theatre the Wilbur Opera co., after a two years' absence, opened a two weeks' engagement 11 in The Two Vagabonds, to good business and side an emphatic hit. Marion Manola appeared as Rosalie to decided advantage, notwithstanding the fact that she is just recovered from a brief but severe illness. Her work was therefore all the more creditable. W. H. Kohle, an old-time favorite with local theatregoers, was cast in his familiar role of Jacques Strop, and, as usual, was irresistibly funny. Emmet Drew was very good as Count de Lavende. Hattie Richardson won favor as Fanchon. The specialties which were introduced between the acts were, with one or two exceptions, very clever, the work of Anna Laughlin, a talented little lady, being especially praiseworthy. Al. Lamm, an excellent voice, and sang several ballads with marked effect. The living pictures proved a taking feature. Fra Diavolo 15-17.

The Bijou Opera House was packed to the

Renaissance of the Old Bush Street Theatre

SAN FRANCISCO, CAL.

Exit the Dust and Spiders.

Re-enter Manager M. B. Leavitt and Prosperity.

With a new name and new prospects the old Bush Street Theatre has reopened its doors and invited the public to attend and laugh. In bygone days the Bush Street Theatre was the centre of the town's merriment. Three years the spiders have been spinning cobwebs in the corners that once echoed the jokes of Charley Hoyt and the ready laugh that answered from the pit. Many of those who laughed then are grizzly skeletons now. They are even less than the echoes that the spiders have been communing with all these years. Mr. Leavitt saw that as the hands of the workmen knocked the dust out of the joists and cornices it seemed to him as though they released also dusty echoes of almost forgotten performances. Ghosts of good shows, he fancied, have haunted the rafters, chumming with the echoes of grateful plaudits, since the Bush Street closed in 1895 and Manager Leavitt went to Switzerland for his health's sake.

"Where are the shows of yester year?"

Sighed Mr. Leavitt, paraphrasing that rascal, Francois Villon. "Really, you know, I have become very sentimental in company with the dust, the bugs and the empty spaces of the house," he said. "Mrs. Pacheco's comedy has driven all that stuff out of me. No more bugs, nor dust, nor empty spaces. Bonanza days have come back."

Those were gay times before the spiders had their inning. Leavitt has brought the good times again to the old place and set the loud laugh going in the house. During three years San Francisco has taken its pleasures sadly. Leavitt is our Frobenius. He shall provide us merriment that will be loud and long as it was in the golden age.

During the 70's, when Charles E. Locke had the theatre, M. B. Leavitt's traveling combinations appeared there at intervals. In 1880 Leavitt leased the theatre and rebuilt the house. He made a great fanfare and procured Augustin Daly to open the house with eclat and start it on its career. That was a memorable night. For the first time Ada Rehan, John Drew, Lewis, George Clark, Mrs. Gilbert, and others, since famous, of the Daly company, played west of the Mississippi. All San Francisco was in front of the house when the curtain rose. Seats had been sold weeks in advance and resold at big premiums. Never before was such enthusiasm over a new playhouse and an imported company. Rarely was financial success in the theatrical business so great and so immediate.

The old Bush Street had a distinct line of players. Leavitt left tragedy, melodrama and the infinite varieties of serious plays to other managers. The light, farcical style of show he made his very own. His patrons had jocular countenances. There was not a learned scowl in his property room. His customer kept no tragedy check-cloth. L'Allegro was his stage-manager. If Penseroso couldn't have got a job even as a super, Leavitt's price list was paved with sacks of golden coins. He says that he cleared \$250,000 without trouble. In 1888 he rebuilt and refurbished the house. To do so he spent \$30,000. That Summer he went to Europe, organized the famous Lydia Thompson English Burlesque company, and with that company gave the house-warming performance. In the rejuvenated theatre the engagement was one of the most successful ever conducted in San Francisco.

Leavitt was a sort of Napoleon among the

managers. The others were always gasping at his stupendous adventures. He was a pioneer at the business on this Coast and had to cut his own way through the woods. He was the first to import attractions to this Coast from the East. In earlier days the transportation rates across the country were very high. It cost Leavitt from \$40,000 to \$50,000 each season.

He was a juggler of ability. Six to ten companies he kept going continually and none ever fell to the ground. Money of his was doubling itself in Mexico, in San Francisco, in the East, at the same time. As fast as a dollar came in he sent it spinning out again to increase and multiply. His coin sacks were as faithful to him as retriever dogs. He tossed them out to hunt game and back they journeyed with the plunder of a dozen cities. His magician hand trained fortunes to act like the decoy elephants, who trap their fellows in Indian jungles. Leavitt's fortunes gathered others and fetched them to his treasure boxes. Thus he made his pile.

He had operas, melodramas, spectacular shows, extravaganzas, comedies—every sort of play on the road at the same time. In 1899 the first company to cross the country to play here came at Leavitt's bidding. He was the first to bring companies from England to the United States and the first to send American companies to England. He leased a London theatre and other managers decided him until he showed his balance sheet at the end of the season. Alf Hayman, J. J. Gottlieb, C. F. Hall, now of San Jose, Mark Thall—many successful managers have been connected with Leavitt. He discovered George H. Broadhurst, author of What Happened to Jones. Broadhurst at the time was unknown and out of the world somewhere in Dakota.

In 1895 Leavitt's health broke down from overwork. His nerves had got into a bad way and the doctors said that he must rest for a long while. Reluctantly he disposed of his enterprises. He relinquished leases of the Bush Street and of his theatres in Denver, Chicago, and the City of Mexico. He sold out or called home his traveling companies, retired and went to Switzerland. All of these enterprises at the time were profitable. It was sickness, not failure, that drove Leavitt out of business.

Three years he has been out, and the spiders have been industrious at the old house on Bush Street. Now re-enters Leavitt, restored to health, full of the old spirit and new ideas.

He has oiled the hinges of the doors on Bush Street and turned loose on the stained floors of the theatre an army of women with mops and buckets. Painters and upholsterers have done their mightiest in the house. The place has been modernized, rebuilt. It is a renaissance.

Leavitt is still partial to the lighter theatrical amusements, and the policy of the New Comedy Theatre will not be different from that of the old Bush Street. The prices will be "popular," but the grade of the house will be of the first and the attractions there presented will be the best.

Attractions have been booked until next May. During the Summer extravaganzas will be produced under the direction of Gustav Lunders. The orchestra will be especially good and will play only popular and catchy music. The house was opened by the Pacheco company because Mrs. Pacheco is a favorite of Californians and because her comedies never fail. The company is managed by Horace Wall, formerly manager of the elder Sothorn, of Dion Boucicault, of Lester Wallack and other famous people.

Thus began the third period of the old Bush Street Theatre under Leavitt. There is not one to wish him ill of his venture.—San Francisco Bulletin, Sept. 4, 1898.

doors 11 by an enthusiastic audience, drawn thither by those popular fun-makers, Mathews and Bulger, in By the Sad Sea Waves. Both play and co. made a very favorable impression. The interest, of course, centred in the stars, whose efforts to please were indefatigable and eminently successful. Their support was of a very high order. Will West, Nellie Hawthorne, Josie De Witt, Eva Lealie, and Trilzie Wade deserving special mention. Herrmann the Great co. 18-24.

Jennie O'Neill Potter, the monologist, formerly a resident of Minneapolis, was in the city week of 12, en route from Spirit Lake, Iowa, where she has been spending a portion of the Summer. Miss Potter seems to have thoroughly recovered her health.

Sanford Dodge, the local tragedian, opened his preliminary season 14, at Northfield, Minn. In a new war drama by Claude Soares, entitled The Prisoner of Spain.

F. C. CAMPBELL.

JERSEY CITY.

What Happened to Jones is the offering at the Academy of Music 12-17 to good business, and gives the best of satisfaction. George Broadhurst terms his farce a hilarious sufficiency, and he is correct. The plot is amusing, and some of the situations are ludicrous. The audience is kept in good humor all of the evening. The co. is an excellent one. George Bonifant, Jr., as "Jones" is a success, and puts lots of life into his work. Gerald Griffin as the Professor was a good partner, and made his character stand out strong. H. F. Roberts, Frank Currier, Lewis Newcomb, and J. W. Hope were capable. Anna Belmont was particularly good as Clara, and Katherine Osterman, Helen Bell, Florence Robinson, Mrs. E. A. Eberle, and Ada Craven (the latter as the Swedish servant), were all that could be desired. Daniel Sully in Uncle Bob 19-24. Two Little Vagabonds 26-Oct. 1.

It is stated that William Black will be business-manager of John Holman's New Bijou Theatre, now building in this city.

The executive staff of the Academy of Music this season consists of Ettie Henderson, proprietor; Frank E. Henderson, manager; Harry M. Hyams, business-manager and treasurer; A. Hinchliffe, orchestra leader; John E. Langabee, master machinist; Louis Filber, property; J. Burke, electrician; John S. Moore, advertising agent; William Moran, chief door-tender; John Irving, officer.

WALTER C. SMITH.

PITTSBURG.

Primrose and Dockstader's Minstrels opened to an immense audience at the Alvin 12, giving a very superior performance. Dockstader received an ovation. Willie Collier in The Man from Mexico 19-24.

At the Duquesne The White Slave opened 12 to good attendance. A Spring Chicken 19-24.

For Liberty and Love held the boards of the Bijou 12-17, doing a first-class business. Mr. Marston and Lorese Weyman made strong hits in the leading roles. Next week Robert Mantell.

At the East End Theatre the stock co. produced The District Attorney 12-17. The houses were well filled. Bert Dorris, a young actor of great promise, has joined the co.

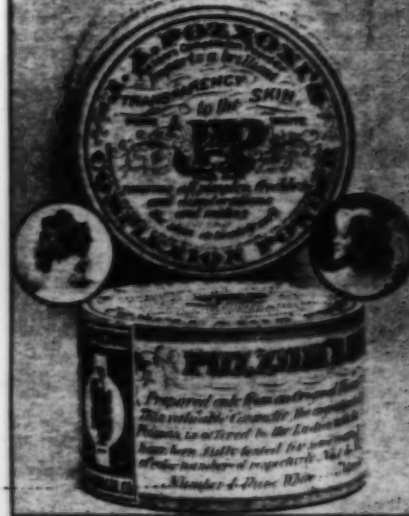
Tribe was presented by the Grand Opera House Stock co. 12, and was well received by a large audience. The vaudeville list contained a number of strong specialties. Next week Christopher, Jr., and an entire change in the vaudeville. The biograph is still retained.

At the Academy of Music the American Burlesque Extravaganza co. follows.

Season at the end of his engagement at the Exposition 13, gave a banquet to the local press and dramatic representatives.

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JOHN E. McBRIDE, American Hotel, N. Y.

strangers will visit this city during the Knights' Conclave Oct. 8-15, and the seating capacity of our theatres will scarcely accommodate the rush. E. J. DONNELLY.

BROOKLYN.

SATURDAY, Sept. 17.
Though the weather conditions have been all that could be desired, the patronage at the local theatres, with two or three exceptions, has been light, and the third week of the new season closes unsatisfactorily from a pecuniary point of view.

Dan Daly has been featured at the Montauk in The Belle of New York, which, though announced at this house last spring for a specified date, has been seen the current week for the first time on this side of the river. Those who are partial to Mr. Daly and his methods have been out in force, with considerable applause resultant. Though the present cast is materially different in composition from that of last season, their performance is equally good, those who especially distinguished themselves being Helen Lord, Gladys Wallis, and Catherine Lynam. The stage pictures have been pleasing, that of the Casino at Narragansett Pier being truthful as well as artistic. An amusing bit of exaggeration in the house programme, for which Mr. Lederer is responsible, was the statement that The Belle of New York had an original run of nearly 250 nights in New York. As a matter of fact, it was produced at the Casino on Tuesday, Sept. 28, and withdrawn there on Saturday, Nov. 13 of last year, after being acted forty-nine times, extra matinees inclusive. The White Heather, with Rose Coghlan in the lead, begins a two weeks' booking on Monday, with The Bride Elect underlined for Oct. 3.

Our Boarding House constituted the third choice of plays by the successful Grover Stock co. at the Park Theatre. It is a long while since that favorite work has had a local hearing, and its revival has proven timely. Mr. Grover's Colonel Elevator and the Professor Gillypud of Grover's are both well known, and were never better nor more prolific of applause than in this current production. Their support has been also excellent, special mention being due to Francis Powers, Louise Rial, Benjamin Howard, May Noble, and Amy Lee. Another new and pleasing feature introduced by Manager Lester Gurney is the orchestral music of the Conservatory Quintette, whose selections are admirably directed by young G. E. Contorno, a composer of considerable promise. Saints and Sinners, with the veteran J. H. Stoddard in his original role, is the next announcement.

At the Grand Opera House My Friend from India spent the week with Manager Frank Dietz, who selects at Piney Ridge for his next choice.

A Sure Cure has been renewed at the Gayety the favor of its preceding week down town. Manager Bennett Wilson next exhibits My Friend from India.

Manager Harry C. Kennedy has had a potent sensation in A Grip of Steel, which has pleased the Bijou contingent, who are to be next diverted by The Two Little Vagrants.

At Hyde and Behman's seventeen minutes of Carr and McLeod's ideas of humor made their auditors gladly welcome anything that might follow. Mamma! which served to show manifest improvement in Willie Weston's vocalism, his voice having recently undergone hard study. Isabelle Urquhart, aided by Sidney Wilmer and Walter Vincent, played A Strange Baby, which did not please locally like their former skit, in Damsel in Distress. With a new partner, Billy Williams, gave a sketch, Helping Each Other Out. The Schrode Brothers' clever gymnastic turn would appear to better advantage if all three were neatly garbed alike in suitable costumes. John W. West sang parodies and danced excellently, to which latter he could confine himself with good results. The hit of the bill was made by Herbert Cawthorne and Susie Forrester in A Damage Suit. Miss Forrester's pleasing voice scored heavily in con songs, in which line she ranks with the best. The lady triumphs over physical conditions in a manner that stamps her a philosopher, as well as a clever artist, and a dissembler. Manager Henry W. Behman's next headliners are Helene Mora, Canfield and Carleton, also McIntyre and Heath.

The Lyceum opened its doors Sept. 10 with The Great Northwest, which as rendered by Louis Frey's Stock co. introduced George and the Star Theatre as to weather Manager William L. Blaisell's face in a constant smile. Charles Ross, Sam Bernard, Joseph Weber, Lou Fields, Pete Dalley, John T. Kelly, and Mabel Fenton, of the original cast, are now admirably replaced in turn by Robert Dalley, Thomas O'Brien, Robert Harris, Nat Fields, Fred Hallen, John G. Sparks, and Mollie Fuller. The principal honors fell to Fred Hallen, who on Thursday night was redemanded half a dozen times in the famous and melodious "Lu Lu" song. Tommy O'Brien, whose "stunts" in gymnastics have always been at the top, now gives good promise of reaching the same altitude as a comedian. He replaces the only Sam Bernard as the inventor of the mechanical doll in a manner worthy of all praise. The preliminary specialties were given by Dalley and Hilton, Thomas O'Brien, Mollie Gehrue, Hallen and Fuller, whose turn, a new act by George M. Cohan entitled His Wife's Hero, proved attractive; the Musical Johnstons, and lastly the two gnomes, Damm, whose gymnastic feats are new, startling and executed with wondrous ease. Flynn's White and Colored Sensation is next due.

At the Empire, John L. Sullivan in a bout with his former opponent, Jake Kilrain, was the star feature of a programme that Manager Barnes displaced in favor of The Bowery Buriesque. Robert Webb has assumed the direction of the Brooklyn Music Hall, where the principal card this week was Eleanor Barry and Charles Kent in a pleasing rendition of Michael Morton's comedietta, Taming a Husband. Barnes and Sisson did well with A Theatrical Agent, though the gentleman scrupulously refrains from displaying some of his gags that are truly venerable. Emma Krause and Margaret Rosa are two of the best singers in vaudeville, and their Dutch Pickaninies are a novelty that merit commendation. Master George Wright combines a good voice with an agreeable presence. Annie Lloyd gave the now popular "Military Mollie" with a verve that won hearty recalls. The Craig Trio are acceptable instrumentalists, but their attempts at comedy are most depressing. The Wilson Brothers rounded out the show with excellent ground and lofty tumbling.

At the Unique satisfactory patronage has been caught by The High Rollers, which retire to make place for Lester and Williams in Me and Jack.

The Amphion begins its twelfth season on Sept. 19 with The Telephone Girl. Clarence Fleming, long and favorably known in the profession, has been selected for its resident manager. Though Colonel Sina has been a partner in the direction of the Columbia Theatre since 1896, it was announced this week that the Colonel will hereafter assume personally its management and direct control.

SCHENCK COOPER.

COLUMBUS.

Southern Theatre, Why Smith Left Home, 21. At the High Street Theatre, 12-14, On the Wabash to packed houses. The co. is first-class, the scenery very fine, and the play made a big hit. Edwin Morand, Theodore Rook, and Marion Ballou were favorites. The rest of the cast were good. Washburn's Minstrels 15-17, Metropolitan Burlesquers 19-21, Martin's U. T. C. 22-24.

Valentine Stock co. will open at the Grand Opera House 15-17 in Lady Windemere's Fan. Camille 19-21. H. L. NICHOLSON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): Down in Dixie 7; excellent performance; good business. Al. G. Field's Minstrels 21.

MONTGOMERY.—THEATRE (S. E. Herscher and Bro., managers): Season opened with Down in Dixie to a good audience 8. Woodward-Warren co. 12-17.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Richards and Pringle's Minstrels 8; S. R. C. performance thoroughly enjoyed. Knobs of Tennessee 13.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees): Richards and Pringle's Minstrels 7 to 10; top-heavy house. Knobs of Tennessee 12, with Hal Reid, supported by Margaret Blumers; excellent weather; fair house = 1724. The Columbia Opera co. underlined for 1924, but owing to Memphis quarantine the engagement has been canceled.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Ruble-Kreyer Theatre co. 5-10 to packed houses in The Inside Track. Under the American Flag, Mr. Bob. The Pride of the Yukon. The Mystery of the Black Crag, and Uncle Joshua Whitcomb.

NEWPORT.—OPERA HOUSE (Bowen and Doherty, lessees): Richards and Pringle's Minstrels 6; crowded house; receipts \$550; audience pleased. Columbia Opera co. 28.

CALIFORNIA.

OAKLAND.—MADONSON THEATRE (Friedlander, Gottlieb and Co., lessees): Harry Corson Clarke in What Happened to Jones 7; good performance and house. Olive Snyder, an Oakland girl, was in the cast and received a very cordial reception. Marten's Comic Opera co. presented The Mikado. The Chinese of Normandy, The Pirates of Penzance, 8-10; fair co.; business below average. Henry Miller 19, 20 = DEWEY OPERA HOUSE Harry Jackson, manager: Jackson Stock co. presented Uncle Dan's 10; excellent production; good house. East Lynne 11. Braving the World 12-18.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Madame Modjeska 1-3 in Mary Stuart, Camille, Macbeth, and As You Like It, to large and appreciative audiences. Madame Modjeska was at her best, and upon her appearance at each performance was received with prolonged applause. Her support was most excellent, and Manager Fisher is to be congratulated upon being able to gather such a galaxy of talent.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Henry Miller 12-15. Frawley co. 16-24. BURBANK THEATRE (Petrich and Shaw, managers): House is in the hands of workmen, who are preparing it for the coming opening under the new management.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Hasell, manager): Magnifico Exhibition co. 1-11; large audience; performance excellent. Joe Newman 14. Two Married Men 20. A Milk White Flag 30.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Magnifico 12-14. Joe Newman 20. Two Married Men 30.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): In Old Kentucky, for the benefit of W. E. H. by Mr. and Mrs. Louis Dean, assisted by local talent, 17.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Rogers Brothers 8 in A Reign of Error. In El Capitán 9, 10 Will Manville's imitated De Wolf Hopper and did very well, although handicapped by a severe cold. Fair audiences. Roland Reed, supported by Isadore Rush and an excellent co., answered a good-sized audience 12 with his laughable and eccentric comedy, The Woman Hater. The Ballet Girl 13 drew well, but while replete with pretty girls and hand-some scenery it lacked snap and dash and evoked no enthusiasm. The Bostonians 15. A Daughter of Cuba 16. Warde, Kidder and James 17. Joe Ott 21, 22. Maude Adams 23-24. ARTS AND CRAFTS THEATRE (Jennings and Graves, managers): Wins, Women and Song was the alluring title of John Isham's new musical spectacle presented to good-sized audiences 8-10. It was evidently intended to give good measure, as the second act on the opening night was not finished until nearly midnight, with more to follow. This was occasioned partly by the frequent complete changes of costume of the burlesquers and the attempt to abbreviate into one act what should take three. Much will have to be cut out, or in the one-night stands the co. will not have time to catch the train for the next performance. Songs and Bartlett's Rose Hill's Burlesque co. 12-14 were replete with large choruses, funny gags and songs; satisfactory business. Town Topics 15-17. Finnegans Ball 19-21. City Sports 22-24. The Electrician 25-28 = ITEMS: The receipts of The Ballet Girl co. were attached here by an attorney representing the Callahan Printing Co., of this city, for a bill of long standing of about \$300. The suit is returnable at the next term of the civil court. During the interim \$400 of the co.'s percentage is safely enclosed in the attorney's safe. Manager Daniel Kelly claimed that Mr. Rice had no interest in the co. The Callahan people had no desire to embarrass anyone, but the rival debtor, and asked Mr. Kelly to give the satisfactory evidence that such was the case. After telephoning to New York and Boston, Mr. Kelly finally decided to defend the suit in court.—Fred Solomon wielded the baton for The Ballet Girl.—The Hartford Opera House will give two performances daily, with exception of Mondays, the entire season. J. L. Freeborn, wife of Dramatic Editor Freeborn of the Courant, will spend the Winter in Paris, sailing 17.—In the cast of The Ballet Girl is a candidate for "Biff" Hall's directorship—Madge Alphonse. Even though a mere ballet girl she is evidently a woman of letters.—Major William B. Dwight, a well-known amateur of this city, is staying at Atlanta, Ga., in the capacity of army paymaster. A. DEMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Bostonians opened their annual engagement with The Serenade 13 before a large gathering. The cast was practically the same, with the exception of William Broderick, who sang Eugene Cowles' role, and Helen Bertram in the part made famous by Alice Nielsen. Mr. Broderick is an artist of ability, but the music of The Serenade is too low for him, and he is unfortunate in being Mr. Cowles' successor. Miss Bertram is pretty, but her voice is rasping and hardly flexible enough for the score. The co. sang Robin Hood to crowded large house 13. Kathryn Kidder, Frederick Warde, and Louis James in The School for Scandal drew a cultivated and fashionable attendance 16 and the delightful old comedy was happily interpreted. The Ballet Girl 17. Maude Adams 20, 21. West's Minstrels 22. The Man-of-War's Man 23-28. Jefferson De Angeles 29, 30 = ITEMS: May Reynolds, locally famed as an elocutionist and actress, will leave 1 for Montreal, where she will again teach this Winter. Among the plays Miss Reynolds will put on this year for society amateurs is Pinero's The Schoolmistress, in which she will play the principal part.—Mrs. Van Buren, wife of Manager Van Buren, of the Hyperion, has been critically ill with typhoid malaria for the past two weeks, but her physicians now offer hope and expect her immediate convalescence.—Jean Pardee-Clarke is back from a stay of two months in Saratoga. Mrs. Clarke, who has considerable ability as an amateur, will probably offer something in a theatrical way this season.—Henry Clay Barnabee, Jessie Bartlett Davis, and William McDonald were the recipients of much attention while here. The Symphony Orchestra will begin rehearsals for the season's concert on next month, and Professor Parker will direct as usual. Five concerts will be given in the Hyperion.—E. A. Leopold, basso, just home after two years' study abroad, will teach in the Conservatory here during the Winter.—Mr. and Mrs. Bunnell will come to town for the Winter Oct. 1. Their attractive home at Southport has been filled with guests all

Summer, and as usual Mr. Bunnell's hospitality has been unbounded. JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Season opened 13 with Under the Red Robe. James Kidder, Warde co. in The School for Scandal 15. The Ballet Girl 16. Maude Adams 19. The Gel-ha 20. W. H. West's Minstrels 24. SMITH'S THEATRE (Edward C. Smith, manager): A Hired Girl 8-10 to full houses and good satisfaction. The co. has been greatly strengthened since the season opened. Bicknell and Haight, Dresden China Dancers, and Lillian Maynard and Leslie Marion joined the co. here. Oliver Byron's Gotham Stock co. 12-17 opened with The Up-and-Downs of Life to a big house. Following are announced: A Dream of Paris, The Plunger, The 8-garth, The Inside Track, East Lynne, and Ten Thousand Miles Away. Clifford and Ruth in A High-Born Lady 19-21. Finnegans Ball 22-24. Milton Avery Opera co. 26-28 = ITEMS: Oliver Doud Byron was in town 12-19 directing rehearsals of his Gotham Stock co. He is in the best of health and will play a fourteen weeks' season of Across the Continent this Winter.—Within a day after the arrival of the sick soldiers at the local hospital, both Manager G. B. Bunnell, of Smith's Theatre, and Mr. Bunnell, of the Park City Theatre, proffered the use of their houses for entertainments for hospital aid. The former offered his house for one, two or three days. The Mascot (amateur) Dramatic Club and Red Cross Dramatic Club are preparing to give A Club Romance at the Park City Theatre in the good cause. Local air seems to agree with the patients so well, however, that they are leaving for their homes every day, and may be all gone by the time the arrangements are completed.—A large electric sign over the entrance is the latest improvement of Mr. Bunnell at the Park City Theatre. W. F. HOPKINS.

NEW BRITAIN.—RUSWICK LYCEUM (Gilbert and Lynch, managers): Under the Red Robe 12. James Kidder Warde co. opened their season here 14 in The School for Scandal to good business. The cast is a strong one and the co. acquired themselves creditably. Joe Ott 19. A Stranger in New York 24. Black Patti's Troubadours 27. Jefferson De Angeles 29. MICHELL'S OPERA HOUSE (F. W. Mitchell, manager): Mason and Downe's U. T. C. 10; fair business and co. America's Dramatic Sensation 12-17 to medium business. Co. is headed by Lester Walter and support is fair. Repertoire: The Spanish Traitor, The Great North, The Prince of Knives, The Countess of Arundel, Guilty Without Crime, and The Fatal Wedding. City Sports 21 = ITEMS: Manager Mitchell was called home 12 owing to the illness of his mother.—The James-Kidder-Warde combination rehearsed here 12, 14.—Thomas J. Lynch, manager of the Lyceum, and "king" of empires in the National League, is home on a short vacation.—Jefferson De Angeles in The Jolly Musketeers will open his season here 29.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Rogers Brothers in A Reign of Error 9. Walter Perkins in My Friend from India gave two performances 10 to good business. The Ballet Girl filled the house 12. The Bostonians in The Serenade of the season 14. JACQUES' OPERA HOUSE (Jean Jacques, manager): The Corp—Payton Stock co. closed a week's good business 10. The Ott Brothers in All Aboard played an engagement of five performances 12-14 to large audiences. Boston Ideal Opera co. 15-17. Town Topics 19-21. The Electrician 22-24 = ITEMS: The season's theatrical outlook here is unusually bright. Both houses are doing an immense business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Singers' Club concert 13, conducted by Jules Jordan, before an enthusiastic audience of over one thousand people. The Boston Symphony Orchestra, with its exquisite music, met with special favor. The soloists were D. P. Connor, Dorothy MacTaggart, M. J. West, and Frederick Smith. My Friend from India 16. Mason and Downe's U. T. C. 17. City Sports 19.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Rose Hill's English Folly co. 9 gave excellent performance to small house, due to warm weather. Joe Ott in Looking for Trouble to large house 14; performance excellent. Troubadours 17-19. Frank C. B. own has accepted position with Rose Hill's English Folly co. as stage car. ent-r.—The Knox Brothers have joined Washburn's Minstrels.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rose Hill's English Folly co. 10; large house; performance good. Boston Ideal Opera co. 12-14; large and pleased audiences. Joe Ott 16. U. T. C. 20 = ITEMS: Ethel Bales and L. Weston and James Tilber deserve praise for their clever work with the Boston Ideal Opera co.—Manager Matthews has placed a new cabinet grand piano in the house.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): El Capitán 12, 13 to good-sized audiences. William Manville in the title part was very good, and Kate Michelson, Madeline Lack, and Edward West sang and acted capital. The chorus was small in number, but excellent of voice. West's Minstrels 15. The Gelsha 23.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Season opened 5 with A Midnight Alarm; terrific weather made rather light audience. Peck's Bad Boy 15. Garry Owen 22. A Trip to Coontown 23.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Town Topics 13 gave a pleasing performance to a small audience. El Capitán 15 to a large house; performance very acceptable. West's Minstrels 17. The Gelsha 23.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Joe Ott in Looking for Trouble pleased a good-sized audience 12. My Friend from India to a large audience 13; performance good. The Gelsha 19.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Peck's Bad Boy to good business 10. Hogan's Alley 13; large business. Hired Girl to good business 15. Bostonians 16. Ott Brothers 17.

MIDDLETOWN.—MCDONOUGH THEATRE (W. J. Berrie, manager): Peck's Bad Boy 12; good entertainment; small audience. City Sports 20.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Royal Italian Opera co. 17. Arthur Deming's Minstrels 19. The Evil Eye 21. May Irwin 24. The Snappers 26 Oct. 1.

GEORGIA.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Season will open 14 with A Hired Girl. Al. G. Field's Minstrels 26 = ITEMS: Lou B. Williams is now associated with Manager Rowe in conducting the Opera House. Mr. Williams will be treasurer of the Opera House this season.

SAVANNAH.—THEATRE (David A. Weiss, manager): A Boy Wanted 17. Peters and Green co. 19-22. Under the Red Robe 23, 24 = ITEMS: The many friends of Edwin H. Neill, formerly correspondent of THE MIRROR at this place, are pleased to learn that he is now business manager of the Neill Stock co.

WAYCROSS.—JOHNSON OPERA HOUSE (P. B. Trent, manager): Manager Trent has a fine list of attractions booked. Season will open with A Boy Wanted 20.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Pulse of New York 3 pleased a tophay house. Coon Hollow 7; small audience; performance fair. At Gay Coney Island 13. Haverly's Minstrels 16. Billy Link's Vaudeville co. 19, 20. Casey's Wife 22.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Billy Link's Vaudeville co. closed a week's engagement 10 to fair-sized audiences. The co. is headed by "Billy" Lewitt, and includes Nicholas G. Fropp, the Carvello Sisters, and other clever people; audience pleased. U. T. C. 24.

LINCOLN.—BROADWAY THEATRE (Cosmet and Foley, managers): Local talent, under direction of D. Jefferson, in Under Two Flags 13. Edwin Rostell 15. Fred Rider's Moulin Rouge 21. Tennessee's Pardner 28. O'Hooligan's Wedding 30. Graham Earle co. Oct. 3-4.

PARIS.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Marks' Twentieth Century co. 5-10 to good business and satisfaction, presenting two vaudeville bills, Uncle Daniel, in the Web, and A Bachelor's Divorce.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Triple Alliance pleased a fair audience 7. The regular season opened 12 with



At Gay Coney Island to large and pleased house. Rem-m-b-r the Maine 21. Kelly and Mas-on 29.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Irving French co. 8-10 in The Runaway Wife, An Irishman's Troubles, and O'Moon's Flirtation, to big business; best of satisfaction.

ELGIN.—OPERA HOUSE (F. W. Jencia, manager): Her man the Great co. 7 drew only a fair house, but he more than pleased his audience. Mistakes Will Happen 16. O'Hooligan's Wedding 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Imperial Frolics 11 gave fair satisfaction to good business—The Battle of Manila 18. J. M. Dillon in Jolly Uncle July 20.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Newton Beers in Lost in London 9 to medium business. Edwin Rostell in Richelieu 12, small audience. Billy Link's Vaudeville co. 16-18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Haverly's Minstrels pleased a crowded house 12. The Nichols Sisters made hits. Casey's Wife 22.

DEWON.—OPERA HOUSE (F. A. Truman, manager): Sadie Raymond in The Missouri Girl to a fair house 13; splendid performance. Slavton Concert co. 19. Side Tracked 22. Eldon's Comedy co. 28 Oct. 1.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): The Pulse of Greater New York 7; fair house; performance good. Edwin Rostell 16. Remember the Maine 22.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, manager): Local minstrels 1, 2 to fair business. Nashville Students; poor house; satisfactory performance.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Triple Alliance pleased a good-sized audience 6. Coon Hollow 8; light house. Haverly's Minstrels 15. Remember the Maine 23.

TAYLORVILLE.—VANDEVER OPERA HOUSE (W. H. Kaup, manager): Irving French Comedy co. in The Runaway Wife 12; crowded house; performance excellent.

GALESBURG.—AUDITORIUM (F. E. Barquist, manager): Imperial Frolics 8 to good business and gave satisfaction. At Gay Coney Island 15. The Missouri Girl 17. Coon Hollow 27.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Newton Beers in Lost in London 8 to better house than he deserved.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinne-man, manager): The repertoire of Baldwin-Melville co. 5-11 included Bulls and Bears, Over the Sea, Two Orphans, A Prisoner of Algiers, Hazel Kirke, A Mad Marriage, and The Web of Fate. Day after houses attended, testifying to the high merit of the co. The leading parts were creditably sustained by W. H. Murdoch and Edna Earle Linton. Carrie Lawson Opera co. sang The Bohemian Girl to a fair-sized audience 12. There was but a redeeming voice in the co., and Manager Kinne-man wisely canceled their second night's engagement. Other People's Money 15 canceled. The Commodore 17. Murray and Mack 19. Jewett, magician, 24.

= ITEMS: Maud Custer, of Shanty Town co., is visiting her parents here.—Manager E. L. Kinne-man is trying to perfect arrangements for the production of Sunday night attractions.—The Carrie Lawson Opera co. are stranded here. Their ticket James Abbill, has gone to Chicago, and all their effects have been attached. There are thirty people in the co.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt Jr., manager): Rentfrow's Pathfinders 12-17 opened to good business, presenting The Lightning Express. Repertoire includes Mademoiselle Below Zero, The Masquerade Ball, and St. Valentine's Day. HARRISON PARK CASINO (Isaac Monk, manager): Manager Monk changed from vaudeville to repertoire this week, presenting the Graham Earle co. 11-17 in a round of comedies, including Counterfeit Money and Dixie Land.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Opened 5-10 with the Gibbney in Angie the Country Girl. Life for Life, Myrtle Fern, The Lights of New York City, The Prince of Lairs, and Mabel Heath; best of satisfaction. Lawson Opera co. 17. Parkinson-Roth co. Oct. 3.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Stetson's U. T. C. 9 to good business. Barlow Brothers' Minstrels 13, 14; largest musical business in the history of the house; performance excellent. Graham Earle co. 15-18. Ward and Vokes 20.

KOKOTO.—OPERA HOUSE (F. E. Henderson, manager): Side Tracked 8; poor performance; good house. Murray and Mack in Finnegans Ball 20. McGinty the Sport 22. Davis' U. T. C. 27. The Pulse of Greater New York Oct. 5.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Hennessy Leroyle in Other People's Money 14; small house, excellent performance. The Pulse of Greater New York 19. Chattanooga Oct. 1. St. Plunkard 11.

EVANSVILLE.—GRAND (King Cobba, manager): Al G. Field's Minstrels 7 to splendid house; performance the best ever presented by Mr. Field. Baldwin-Melville co. 19-24 = PEOPLE'S (T. J. Groves, manager): Ward and Vokes 15.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Side Tracked opened our season 7 to good business; satisfactory performance. Lawson Opera co. 17 canceled by Manager Smith.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Season was opened with Holden Comedy co. 12 in The Gutta-Percha Girl to good house, giving satisfaction.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Hennessy Leroyle in Other People's Money 10 to a fair house; good satisfaction. The Commodore 25.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Commodore 21 = ITEMS: The Opera House has just been improved by the addition of complete system of electric lighting.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Carrie Lawson Opera co. 19 canceled. Baldwin-Melville co. 26 Oct. 1.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Tennessee's Farmer opened our season 7 to fair house.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Julie Walters in Side Tracked 10; fair business; general satisfaction.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Lawson Opera co. 8 opened our season in Martha; performance very poor. Davis' U. T. C. 15.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Side Tracked drew a large audience 9; co. weak. Murray and Mack 21.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Imperial Frolics 11; excellent performance; small house.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Stetson's U. T. C. 12; large and pleased audience.

FRANKTON.—GRAND OPERA HOUSE (Liggett and Marsh, managers): Season will open Oct. 4 with the Schumann Concert co.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Season will open 12-17 with Willam Theatre co.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Commodore 19. Davis' U. T. C. 28.

SEYDOUR.—OPERA HOUSE (Philip J. Fetting, manager): H. Henry's Minstrels 13 to crowded house.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Ruble-Kreyer Theatre co. Aug.

29-31 In the Inside Track Under the American Flag. Mr. Bob, Monte Cristo, The Pride of the Yukon, and The Mystery of the Black Crag, to fair business.

ARDMORE.—OPERA HOUSE (White B. Prlette, manager): Peg Wellington local; fair business.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Triple Alliance, Leroy, Fox and Powell, opened the season at this house 12 with an entertainment of superior merit, consisting of clever feats of magic by the principals and vaudeville acts by a corps of capable performers. A favored audience attended. The Pulse of Greater New York to moderate business 13. The play is of the highly sensational order and appeals only to the demigods of the gallery. Emily Burr, who is billed as the "Baltimore Belle," is the shining light of the co. She struggles through a thoughtless plot with a fair degree of success. Money's Wedding, 14. —ITEM: S. B. Harrington has taken charge of the Grand at Peoria, Ill., and will be its local manager during the current season.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): House, which has been lately redecorated, opened its season 12 with the Farley Stock co. in The Middleman to full house. The co. seems the best popular-price attraction in many years, well balanced and managed carefully. Repertoire: The Middleman, Bird's Island, The Ranch King, Lost in Egypt, Caste, and The Octoroon. Little Flo Farley in de good in her specialty. Earl Doty co. 19-25. —ECONOMIC THEATRE (William McMillan, manager): Walker Whitehead and co. will arrive here 15 for rehearsal, and will produce The Red Cockade for the first time at this house 28. Shanty-town 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees): The Triple Alliance, Leroy, Fox and Powell, will open the regular season 13. Wilber Entertainments co. 15. Sowing the Wind 16. Maloney's Wedding 20. Evelyn Gordon co. 25-Oct. 1. —ITEM: Chamberlin, Harrington and Co., who have leased the Opera House for three years, took possession 1. They have engaged C. A. Laubach as local manager. The selection is a good one. Nearly if not quite all the former attaches of the house will be retained.

OSKAHOUSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Season opened 8 with Chattanooga; good business; audience pleased. Della Pringle opened for a week 12 to big business. Jack Pott's Comedy co. 18-24. Ole Olson 27. Scott's Minstrels 30.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Season opened 7 with Chattanooga; good business; first-class entertainment. The Pulse of Greater New York 16. Ole Olson 23. Scott's Minstrels 28.

CRESCO.—CHEROKEE OPERA HOUSE (F. B. Lomas, manager): Season opened 5.10 by Warner's Comedy co. Plays presented: d. Metic's Marriage, Dads and Dollars, T. J. What Happened 18th, After the Ball, and Always On Time. Crowded houses. Merrie Belle Opera co. 17. Olga Loraine Oct. 13.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Season will open 19-24 with the Della Pringle co.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Ben-h and Bowers' Minstrels to a fair house 8; splendid performance. Under the Dome 19. Held by the Enemy 29.

MARSHALLTOWN.—OPERA THEATRE (Ike C. Sperry, manager): Chattanooga 15. Ole Olson 20.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Gay Rhea, a new star among our Western constellations, and her repertoire co. 5-10 in An American Widow. The Girl from Chicago, The Ironmaster, Love and War, and Harvest. The fair star, with her really excellent support, jumped into instantaneous popularity, and the weather having suddenly become cool, large audiences turned out nightly to applaud vigorously and exclaim agreeable Oriental odors of camphor and moth balls from their surprised overcoats. Miss Rhea is a handsome and clever young woman, with a stunning wardrobe and a merry laugh. Her co., comprising L. E. Streeter, L. McHenry, Stanley Wall, Mabel Trunbull, and Agnes Burke (all deserving special mention), with Grace Raymond and Messrs. Connors, Wilson, and Wilkinson, almost equally good, was a positive surprise. A Breezy Time 13. Scott's Minstrels 14. Clara Thropp 14. Triple Alliance 17. —GRAND OPERA HOUSE (James L. King, manager): Damon and Pythias (local) coached by Lawrence A. McCarty, of St. Louis, under auspices of Topeka K. P. Lodge 8; pecuniary and artistic success. George W. Clark, O. P. McClintock, Jessica Smith, and Maud Evans were very good. —GARFIELD PARK (John Marshall, director): Good crowds still turn out. Season will soon close.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Sharpley Dramatic co. 12-17 in Panchon the Cricket, My Mother-in-Law, A Yankee Farmer, The Girl from Texas, Camille, A High Old Time, Gay Rhea co. Oct. 10-15. A Bunch of Keys 20. U. T. C. 28.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Season opened with A Bunch of Keys 11, which was well received. The Pages 17.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Kempton Comedy co. will open season 19-24.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): House has been put in first-class order and will open with the Frank E. Long co. 12-17.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Newton Beers in Lost in London 23.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Boston Lyric Opera co. continued its indefinite engagement 12-17 to packed houses; good performances.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): A. G. Field's Minstrels opened our season 12 before largest audience ever in the house; fine performance.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Richards and Prie's Minstrels opened our season Aug. 30; large, pleased audience. Receipts \$501.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Bluff-Hall Metropolitan Stock co. stranded here 5-10, after playing After the War, The Temptation of Money, Led Astray, The Soldier's Honor, Olga, and The Young American. Suits were brought to recover salaries, and the proprietors remained in jail 11, 12, when settlement was made and most of the co. left town. Co. gave a benefit performance of The Soldier's Honor 13 to a small house. Dan McCarthy 20, 24. —ITEM: Mr. and Mrs. H. C. Carleton, who have been spending the summer at their cottage at Northport, have gone to New York for the winter.

PORTLAND.—THE JEFFERSON (Pay Brothers and Hestford, managers): Jack and the Beanstalk will open the regular season here 19-21. The Bostonians 24. —ITEM: The Riverton Park attraction this week is the New York Specialty co., including Alceste Goerka and Goya (coerce); large and enthusiastic audiences. —Lisle Leigh left for Philadelphia 14. —Bartley McCallum will go to New York 17. The Byron Douglas Stock co. departed for New York 2. The Maine Musical Festival is booked for Portland Oct. 10-12.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): James O'Neill in Monte Cristo and When Greek Meets Greek pleased good audiences. S. 9. George W. Wilson and the Boston Ideal Stock co. opened 13 for one week with The Guy Ror. Performance was very much enjoyed by a full house. The co. is strong and well balanced and gave good support to Mr. Wilson, who of course was excellent. Shore Acres 29. A Rabbit's Foot Oct. 1.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Sunshine of Paradise Alley 12; large house; performance not as good as last season. The Dazzler 16. Bennett and Moulton co. 26-1. Shore Acres Oct. 3. —ITEM: Mrs. W. E. Triplett, who has been visiting her parents here, has joined the Bennett and Moulton co.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): James O'Neill in Monte Cristo 5 and his

new production. When Greek Meets Greek, 6, 7 to good business; audience pleased. The Dazzler to big house 8-10; co. excellent. The Bostonians 20. Jack and the Beanstalk 22.

PEAK'S ISLAND.—THE GEM (C. W. T. Goding, manager): Boston Opera Comique co. 12-17 presented The Pirates of Penzance, Chimes of Normandy and Billie Taylor to immense business. Elsie Currier and Mr. McDevitt responded to many encores; chorus good.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): The Dazzler 13 to a packed house; co. first class. Boston Ideal Stock co. 19-24.

WESTBROOK.—OPERA HOUSE (A. Sperry, manager): Dan McArthur in The Rambler from Clare 15; good performance to a poor house.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): The Gormans in Mr. Beane from Boston 9; fair performance; good house. A Bunch of Keys 13; splendid performance; good house 14. A Female Drummer 20. McNulty's Visit 24. Pitman Comedy co. 26-30.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): A Bunch of Keys to fair business 12. Fields and Hanson's Minstrels to small business 14. —ITEM: Charles Melville, in advance of Fields and Hanson, closed with the co. here.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterer, manager): Season will open with Fields and Hanson's Minstrels 16.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hestford, managers): Under the Red Robe 8. The Electrician 9, 10 did not do as well as the last, led by Joseph J. Downing and Myra L. Davis, is competent and the play well mounted. The Nancy Hanks 12, although a fair entertainment, was a poor winner as far as gate receipts were concerned. House dark 13-19. The Sunshine of Paradise Alley 20. James O'Neill in Monte Cristo 24. —ITEM: A Female Drummer 24. —MUSIC HALL (W. H. Boddy, manager): Dave Marion's Extravaganza co. 8-10 gave good performances but only drew fairly. Favorites were Frank Bush, Marion and Vedder, and Lew Wells. Rose Sanger Burlesques 12-14. Their first performance was rather short, but they have since strengthened the co., which is now Nello, Franklyn, pleasing. The patronage was not particularly strong. Vaudeville 15-17. Robin Hood, Jr., 18-19. —ITEM: Manager Ed Fay and A. Rhumant are playing an engagement at Sharon Springs. Peter R. Craig is the pleasant and accommodating chief usher of the opera house this season. A. Rhumant has been born to Manager Eddy, of the Nickelodeon. —Hayes' Virginia Troubadours are the Lakeview amuseur ent 12-17, while Gorman's Novelty co. are pleasing Glen Forest's patrons. The Andrews Opera co. closed a very profitable summer season at the Lakeview Theatre 8. —Pauline Fletcher, last season with The Nancy Hanks, joined The Electrician here 13 to play the leading juvenile part of Edith Sessions, last played by Viola Vance, who was taken ill a few days ago. —The People's Theatre, a new nickel show, under the management of Berry and Dana, opened 12 with vaudeville. Manager Boddy has invited our returned warriors to visit his theatre 14. Despite the favorable weather the season is opening as predicted. —Bertha Hutchins, of this city, has joined the Andrews Opera co.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Roland Reed presented his resurrected old-time play, The Woman Hater, 13 to a large house. For a twelve-year-old it went off well. Two large audiences saw The Ballet Girl 14, 15 and the front rows defied their hair in deference to the piece, which did not do as well as the previous English importations, though Christine Anderson and David Lythgoe made distinct hits and their singing was a special pleasure. Mlle. Bartho's toe dancing was the most graceful ever seen here. The Bostonians in Robin Hood and The Serenade 17. On the Swannee River 21. Joe Ott in Looking for Trouble 23. Frank Daniels 24. —ITEM: Sullivan co. 25. Jefferson De Angeli in The Jolly Musketeers 28. —NELSON THEATRE (P. F. Shea and Co., managers): Cora Payton and his merry co. did a big business week of 11, presenting a different play every time you turned round. The specialties and illustrated songs proved also attractive features. The engagement will be extended another week.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Under the Red Robe 9, James O'Neill in Monte Cristo 10 attracted a large audience and business was well-balanced. In support Thomas E. Shea, who is very popular here, opened for a week 12 in The Man-of-War's Man to a packed house. During the week Mr. Shea will present Slaves of Sin, Dr. Jekyll and Mr. Hyde, The Sugar King, The Ball, and Way Down in Maine. Waite Opera co. 19-24. The Geisha 25. —LYCEUM THEATRE (John Drewes, lessee): Broadway Comedians in Town Topics 8-10 had fair audience, who were well pleased. Finnegan's Ball 12 for three nights opened to fair business, giving satisfaction. The Midnight Alarm 15 17. —CASTO THEATRE (Al. Haynes, manager): Will reopen 28.

LYNN.—THEATRE (Dodge and Harrison, managers): William H. West's Minstrels 10 gave one of the finest musical performances that has shown here to S. R. O. Waite Stock co. 12-17 to crowded houses. The co. is headed by Anna Louise and her whose versatility is almost unlimited. The supporting co. is evenly balanced. Specialties good and plays well mounted. Repertoire includes Miss Carrotta, The Power of Love, A Dangerous Woman, Dan's Sister, The Gypsy Queen, The Flag of Freedom, and An American Beloved. A Female Drummer 19. The Dazzler 20. My Friend from India 21. The Sunshine of Paradise Alley 22. James O'Neill 23, 24.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hall and Mack, managers): D. Wey's Reception in McFadden's Alley 12, 13 did good business and pleased the audiences. The Donovans are at the head of the organization. The Andrews Opera co. 15, 16 in Groffe-Giroña and Martha delighted large and fashionable audiences. The co. has been practically the same as appeared here last season. A few changes strengthen the aggregation. Frankie Carpenter co. in The American Princess, The Strange Adventures of Miss Brown, Struck Gas, Conn the Shanghai, A Child of Fate, Dora, and New York Day by Day 18-24. El Capitán 25. —WILSON OPERA HOUSE (William F. Meade, manager): The Shubert Stock co. 16 presented Arabian Nights in a finished manner. What Happened to Jones 21. Frank Daniels 22.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Stock co. did a good business and pleased their patrons 5-10. Repertoire: A Dangerous Woman, Miss Carrotta, East Lynne, The Gypsy Queen, Two Kids, A Flag of Freedom, and The Power of Love. West's Minstrels gave a fine entertainment to a large house 12. James O'Neill presented When Greek Meets Greek to fair business 13. The play and co. gave satisfaction. Mand Hillman co. 19-24. My Friend from India 27. —ITEM: Managers Jean Jacques, of Waterbury, and D. W. Trusa, of New York, were in the city 10. —Aubrey Beattie, of James O'Neill's co., was formerly a resident of this city.

WORCESTER.—THEATRE (James F. Rock, manager): The Zantzies, supported by the Washburn Sisters and a small vaudeville co. of vaudeville artists, gave a "mystery" entertainment 12-17 before good-sized audiences. —LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Rays did a record breaking business with A Hot Old Time, which seems to be Worcester's favorite farce-comedy. The farces have recently been rewritten by George M. Cohan and the fun now is made on more legitimate lines. The Heart of the Klondike 19-24.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Waite's Comic Opera co. 5-10; fair business; satisfactory performance. Repertoire: Fra Diavolo, Said Pasha, The Chimes of Normandy, The Two Vagabonds, Pinafore, Paul Jones, Boccaccio, The Bohemian Girl, The Mascot, Maritana, Erminie, and Olivette. West's Minstrels 13. S. R. O.; excellent entertainment. James O'Neill in When Greek Meets Greek 14; large audience; enjoyable performance.

ance. The Nancy Hanks 16. Rose Hill co. 17. Waite's Stock co. 19-24. Mand Hillman co. 25-Oct. 1.

GLOUCESTER.—CITY HALL (Lothrop and To-mann, managers): Bennett and Moulton co. 12-17 opened our season. Plays presented 12-15: A Daughter of the South, Darkest Russia, and My Partner. Attendance good; co. fair. Plays for the remainder week: Bonnie Scotland, The Buckeye for Cuba's Cause, and Darkest Russia. A Rabbit's Foot 21. All aboard 24. —ITEM: George F. Colcord is building a place of amusement on Main street, to be known as the Dewey Theatre. It will seat about 500 and will open 26.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Bennett and Moulton co. opened to good business 12 with a performance of Darkest Russia. A Daughter of the South, The Buckeye, and My Partner were given first half of the week. —ITEM: The Boston Opera Comique co. closed the season at Whalom Park 10. The Mascot was the closing bill, and gave satisfaction, being the most elaborate production of the season. Hubert Dodd returned to the cast 9.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): Season opened 10 with Finnegan's Ball. May improvements have been made in the house during the summer. The co. and play made a decided hit. Good house. The Nancy Hanks played fair-sized houses. A Trip to Countown 23. The Midnight Alarm 26. John L. Sullivan co. 30. The Sunshine of Paradise Alley Oct. 3.

SALEM.—MECHANIC HALL (Andrews, Johnson and Moulton, managers): William F. West's Minstrels 9 to S. R. O.; performance good. Ezra Kendall scored heavily. Mand Hillman co. in The Clipper. Among the Pines, and A Hidden Past 12-14; good business; satisfactory performance. Co. will present Special Delivery, Charity Bess, and Lights and Shadows 15-17. James O'Neill 19. The Sunshine of Paradise Alley 21.

TALTON.—THEATRE (R. A. Harrington, manager): Waite's Comic Opera co. 12-17 opened our season, doing a large business. Repertoire: Fra Diavolo, The Two Vagabonds, Said Pasha, Paul Jones, The Bohemian Girl, Olivette, Maritana, Pinafore, The Chimes of Normandy, and The Two Sisters. Operas well staged; large and well-drilled chorus.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): A Bunch of Keys 12, small house; performance poor. El Capitán 14; large audience; co. scenery and costumes first class. A Daughter of Cuba 17. Cora Payton Stock co. 19-24. —EMPIRE (T. F. Murray, manager): Two Little Vagrants will be the opening attraction 16, 17.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Under the Red Robe 6 opened our season here. The audience was delighted with the appearance of the theatre. William H. West's Minstrels 8 gave an excellent show to a large house. The stage settings for the first part were magnificent. The Nancy Hanks 10 to a fair house; co. good.

GARDNER.—OPERA HOUSE (F. B. Edcell, manager): Frankie Carpenter co. closed a week's engagement 10 to a large house. Business good entire week. Plays presented: Miss Harum Scaram, The Strange Adventures of Miss Brown, Struck Gas, and Conn the Shanghai. The Dazzler 21. Joe Ott 27.

WALTHAM.—PARK THEATRE (Patrick and Beniger, managers): The Lees, hypnotists, 12-17; fair business. The Sunshine of Paradise Alley 24. Frankie Carpenter co. 28-Oct. 1. —ITEM: The management of the theatre changed 5 from E. D. Davenport to Patrick and Beniger.

WEBSTER.—MUSIC HALL (Hill and Pattison, managers): The Lees, hypnotists, opened the season 8-10 to fair, pleased audience. The Midnight Alarm 20. Garry Owen 23. —ITEM: J. C. Miron visited here 11 and took his mother to his home in New York to live with him.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Boston Ideal Opera co. 8-10 attracted fine audiences and gave satisfaction. A Bunch of Keys 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. Joe Ott in Looking for Trouble 31.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Mildred Holland in Two Little Vagrants 9, 10; good performances; fair business. James O'Neill 16, 17. The Bostonians 19. A Female Drummer 21, 22. Shore Acres 24.

GREENFIELD.—OPERA HOUSE (Thomas J. Lawler, manager): My Friend from India 19. A Stranger in New York 23. The Electrician 25. —ITEM: Manager Lawler has booked many strong attractions for this season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Shea-McAniff Stock co. played a most satisfactory and successful engagement 12-17 in The Fire Patrol, The Man-of-War's Man, Way Down in Maine, The Sugar King, Snare of New York, and Kidnapped.

MARLBORO.—THEATRE (F. W. Riley, manager): Mand Hillman co. began their annual tour here 5-10; competent co.; entire satisfaction. The Nancy Hanks 21.

WESTAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): El Capitán 15, though lacking the familiar face of Hopper, gave enjoyment to a good house. Bennett and Moulton Opera co. 19-24.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): Shore Acres pleased a large audience 9. Cora Payton's Stock co. 12-17; packed houses. What Happened to Jones 20. El Capitán 28.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Dewey's Reception 16 will open our season.

MICHIGAN.

OWASSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Bryan's Comedians 5-10 in The Diamond Mystery, Bradford's Troubles, Voxie Vagdon, The Flaming Million, A Hot Time in the Old Town, and A Leap Year Legend. Cray and St. Pierre 12, 13. —ITEM: The Poles of Greater New York (return) 21-23. Porter J. White 25. —CALEDONIA. PARK CASINO (I. D. H. Ralph, manager): Bryan's Comedians 11 in Bradford's Troubles and vaudeville.

COLDWATER.—THIBBET'S OPERA HOUSE (John T. Jackson, manager): Courtney Morgan co. closed a very successful week's engagement 10. Receipts \$250. Plays presented: A Fair Rebel, Wanted—a Wife, The Witch of Wall Street, Nibbs, Fun on the Farm, and East Lynne. Lawson Opera co. 20. St. Plunkard 30.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Sowing the Wind 12. —GRAND (O. Stair, manager): The Commodore 4-10; business good. Murray and Mack amused large audiences 11-14 with Finnegan's 400. Imperial Frolics 15-17.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Murray and Mack in Finnegan's 400 16. The Girl I Left Behind Me Oct. 3. How Hopper was Side Tracked 8. —ITEM: Manager Leckie will leave for New York 18.

ADRIAN.—NEW CROSSLAND OPERA HOUSE (C. D. Hardy, manager): Chattanooga 9; fair house; will receive A Bunch of Keys 22. Kellar 23. The Girl from Paris 24. Lawson Opera co. 21, 22 was canceled.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Season opened 12 with The Commodore to good house; co. very good and scenic effects fine.

NUKHOON.—OPERA HOUSE (F. L. Reynolds, manager): House has been wired for electric light and otherwise improved during the closed months and will open 20 with A Contented Woman.

LUDINGTON.—OPERA HOUSE (U. B. Grant, manager): J. C. Lewis in St. Plunkard 8; good house; audience pleased.

SAULT STE. MARIE.—Soo Opera House (C. W. Given, manager): The Gay Matinee Girl 8; good house; performance fair.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Chattanooga 26.

MINNESOTA.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Ole Olson 10 to fair business. Chattanooga 24. Stowe's U. T. C. Oct. 11. A Romance of Coon Hollow 17. Alone. Greater New York 23. —AUDITORIUM (Hoeffler and Smersch, managers): Jack Pott's Comedy co. opened the season 5 with Our Strategist to a full house. Played remainder of week Twixt Love and Duty, Mul's Sacrifice, and vaudeville. A True Kentuckian 26.

ST. PETER.—THEATRE (H. J. Ludcke, manager): Andrews Opera co. opened the season here 12, pre-

sented Cavalleria Rusticana to a packed house; everyone pleased. A Night at a Circus 17. Chattanooga 22. The Gay Matinee Girl 24.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Ole Olson 12; good business; fair satisfaction. Chattanooga 23. A True Kentuckian 28. Warner Comedy co. Oct. 3-5.

PERDUS FALLS.—LYCEUM THEATRE (W. E. Smith, manager): The Air Ship 7; average house; play first-class. Murray and Mack 16. McEwen, hypnotist, 19-20.

CROOKSTON.—GRAND OPERA HOUSE (Kirch and Montague, managers): The Air Ship 8; small but pleased house. South Before the War 16. The Hermanns 20.

WINONA.—OPERA HOUSE (M. D. Field, manager): Sevengala 5-10 to fair business. The Gay Matinee Girl 19.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Ole Olson 14. Chattanooga 20. The Gay Matinee Girl 22. A True Kentuckian 24.

DULUTH.—LYCEUM (E. Z. Williams, manager): Local minstrels 6 to S. R. O. Murray and Mack in Finnegan's Ball 14.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Ole Olson 15. Chattanooga 21. Andrews Opera co. 24. A True Kentuckian 27.

MISSISSIPPI.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Ashton, manager): Jules Grau Opera co. will open our season 23, 24.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Salisbury Orchestra Oct. 28. —ITEM: R. Lee Wood, saxophonist, is visiting his parents here. —Isaac Markward, junior partner of the firm Hartman and Markward, proprietors of Magnolia Opera House, has been appointed administrator of the estate of the late W. H. Hartman and will have charge of the Opera House until all business of the deceased is settled.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and B. J. Wilcoxson, managers): Season opened with Frank E. Long co. 5-10 to S. R. O. presenting A Man Among Men, Michael Stragoff, A Prodigal Husband, Cuba's Vow, The Middleman, and Old Money Bags; performances excellent; audiences pleased. Sowing the Wind 23. Edwin Rostell 27. —LOUISIANA. —PARKS' OPERA HOUSE (R. W. Young, manager): M. C. Bullock in Enlisted for the War 8. H. Henry's Minstrels 17. Edwin Rostell 22. —BURNETT OPERA HOUSE (Max Michael, manager): Dark.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): House has been advertised for sale under foreclosure proceedings. It is not known whether or not it will be opened for the season.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): A Breezy Time opened the house 5 to a small audience on account of bad weather. The Crows 26-Oct. 1.

HANNIBAL.—PARK OPERA HOUSE (J. B. Price, manager): A Romance of Coon Hollow 6 to good business. The Triple Alliance 15. Maloney's Wedding 19. Held by the Enemy 29.

COLUMBIA.—HARDEN OPERA HOUSE (Hutton and Clendenin, managers): Sowing the Wind 23.

MONTANA.

MELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Gorton's Minstrels 5; fair performance and house. Clay Clement in The New Dominion 7, 8; performances excellent. On account of convention here houses were small. The Heart of Chicago 9; small house; fair performance. Under the Dome 18. The Air Ship 23. Finnegan's Ball 29.

ANACONDA.—THEATRE MARGARET (John Magnolia, manager): Clay Clement and excellent supporting co. in The New Dominion to fair business 5. The Heart of Chicago 8; fair business and performance. Gorton's Minstrels 12. Under the Dome 15.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Clay Clement in The New Dominion 6 to good house; performance excellent. The Heart of Chicago 10 to fair business; performance average. Under the Dome 17.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Under the Dome 10; performance excellent; goodhouse. The Air Ship 17.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Scott's Minstrels opened our season 8 to good business; audience pleased. Hogan's Alley 22. —ITEM: House has been entirely refitted. Manager Napper has a list of very good attractions booked for the present season and indications are that good business will be the rule.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Oliver Scott's Minstrels 12 to good business; excellent performance. Martell's Merry Makers 26-28.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. B. Purcell, manager): Redmond Dramatic co. 12-17.

Daughter of Cuba 28. Daniel Sully 28. Next Door Oct. 1. Evans and Ward Comedy co. 3, 4. The Maine Avenue 12. El Capitán 12. Katie Moody 13. BLOOMSBURG. GRAND OPERA HOUSE (J. R. Fowler, manager): Season opened 7 with the war-graph; crowded house; audience pleased. Exhibition repeated 8. Rice and Barton's Comedians in McDoodle's Flats 21. ITEM: The Elks, lodge organized here last April are securing many new members.

ALBANY. ACADEMY OF MUSIC (N. E. Womman, manager): The Evil Eye 9 was well received by a good-sized audience. The first two acts are amusing, but the third is dull. The co. is composed of good material, the costumes are fine and the mechanical effects very ingenious. Bubbs Comedy co. 12-17.

CARONDALE. GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Spoons 12-17 in The Pearl of Savoy. Hobson's Choice, A Fair Rebel, A Woman's Devotion, Dr. Jekyll and Mr. Hyde, and The Little Maverick; good business; pleased audience. Russell Brothers in Maids to Order 20.

GREENVILLE. LAIRD'S OPERA HOUSE (J. S. Laird, manager): Season opened here 7 with the Cameron co. to fair business; performance satisfactory. The Pay Train 9; large and pleased audience. Darkest America 20.

LATROBE. SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): House has received a thorough cleaning and has been refurnished and repaired. Manager Showalter has booked some strong cos. Opening attraction will be the Cameron co. 19.

SETHLEBEN. OPERA HOUSE (L. F. Walters, manager): The Real Widow Brown 10 to good business. The play has been considerably improved since last season. Deming's Minstrels 15 to good business; performance appreciated. Hogan's Alley 20. Shore Acres 24. Arnold Welford co. 25-30.

BRADFORD. WAGNER OPERA HOUSE (M. W. Wagner, manager): Clara Thropp in Where's Matilda 9 attracted fair house; co. good; play poor. Gettysburg 20. Pudd'nhead Wilson 22. The Gormans 24.

MANFIELD. OPERA HOUSE (H. M. Griggs, manager): The Lohengrin co. to light business 12-14. Plays presented: Nobody's Child, Cuban Justice, and Faust. Co. carries a card of scenery and effects. Pleading specialties are introduced. Boston Ideals 20.

MOUNT PLEASANT. GRAND OPERA HOUSE (J. B. Coldsmith, manager): Season opened 3 by New England Stock Dramatic co. in Master and Man. Fair audience. The Days, hypnotists, 8-10 and 12, 13; good performances. Cameron co. 24.

READING. ACADEMY OF MUSIC (John D. Miesher, manager): Elroy Stock co. gave The White Squadron. Farnside Alley, The District Fair, Camille, The Police Patrol, and The Midnight Alarm 12-17.

ERIE. PARK OPERA HOUSE (M. Reis, manager): Clara Thropp 10 presented Where's Matilda in a pleasing manner to fair attendance. The Girl I Left Behind Me 19. The Gormans 20. Keller 21.

ROCHESTER. OPERA HOUSE (C. A. Vandervell, and Son, managers): The Pay Train 10; large and pleased audience. Cameron co. 17. Darkest America 20.

WAYNESBURG. OPERA HOUSE (Cooks and Munnell, managers): "Hoodlum" Wedding opened their season and the house to S. R. O. 14 and gave satisfaction.

HANOVER. GRAND OPERA HOUSE (J. Percy Benson, manager): William F. Barry's Gaiety Girls 17 canceled. McNulty's Visit 2. Bubbs Comedy co. 22-24.

UNIONTOWN. GRAND OPERA HOUSE (Harry Benson, manager): The Gormans in Mr. Beane from Boston 20; good performance; fair business. A Gaiety Mother 20. Cameron co. 23. Vanity Fair 23.

MAUCH CHUNK. OPERA HOUSE (Robert Heberling, manager): Lost in New York attracted a small audience 14; performance fair.

MILTON. GRAND OPERA HOUSE (Griffith and Co., managers): Season will open 23 with McDoodle's Flats.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hempstead, manager): The Gormans 15.

DANVILLE. OPERA HOUSE (F. C. Angie, manager): McDoodle's Flats 22.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): The Gormans 21.

RHODE ISLAND.

NEWPORT. OPERA HOUSE (T. F. Martin, manager): Under the Red Robe 13. James O'Neill in When Greek Meets Greek 15 before a good house. The talented actor is supported by a strong co.; audience pleased. W. H. West's Minstrels 14 to S. R. O. Performance was one of the best ever seen here. Costumes, appointments and scenery were perfect. Carroll Johnson, Tom Lewis, W. H. West and Ezra Kendall were prime favorites. Jura McAniff co. 19-24. ITEM: Carroll Johnson, of West's Minstrels, was the recipient of a handsome basket of flowers, the gift of admiring friends. Ezra Kendall's story of his visit to Vanderbilt's marble palace here was appreciated by Mr. Vanderbilt himself, who sat just behind our correspondent and seemed to enjoy the description.

WESTLEY. BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Regular season opened 10 with The Midnight Alarm, which did not give satisfaction; light house. Town Topics 12 pleased a fair-sized audience. Great Gotham Stock co. 19-24. Oct. Brothers 24.

PAWTUCKET. OPERA HOUSE (John Drews, manager): A Factory Walt 8-10; fair business; performance satisfactory. The Midnight Alarm 12-14; good attendance; entire satisfaction. Thomas E. Shes co. in The Man of War's Man, Dr. Jekyll and Mr. Hyde, The Sugar King, and Slaves of the Ring 19-24. Gotham Stock co. 20-24.

WOONSOCKET. OPERA HOUSE (R. Harrington, manager): Bennett-Moulton co. in The Buckeye, Bonnie Scotland, Darkest Russia, and For Cuba's Cause 4-10; good houses. West's Minstrels 16. The Nancy Hanks 23. Thomas E. Shes co. 20-24.

RIVERPORT. THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Garry Oliver will open our season 17. The Midnight Alarm 22.

SOUTH CAROLINA.

SPARTANBURG. OPERA HOUSE (Max Greenwald, manager): Season will open with the Fernch-Balden co. 24-Oct. 1. ITEM: During the Summer the house has been completely renovated and is now in excellent condition. Manager Greenwald has booked some strong attractions and thinks the outlook for a prosperous season very encouraging.

SOUTH DAKOTA.

MITCHELL. GRAND OPERA HOUSE (L. O. Gale, manager): E. L. Wilson's Brown and White, musical comedy, 17. Edwin Holt co. 22-24 in The Private Secretary, The Arabian Nights, and Ingotmar.

WATERTOWN. NEW GRAND OPERA HOUSE (H. J. Mowery, manager): Season will open 27 with The Gay Matinee Girl.

SIOUX FALLS. NEW THEATRE (S. M. Bear, manager): Chattanooga 18; good business. Sanford Dodge in The Prisoner of Spain 27.

TENNESSEE.

NASHVILLE. GRAND OPERA HOUSE (Wash Blackburn, manager): The Real Widow Brown 23, 24. Vinton's Stars and Sheets, managers: Al. G. Field's Minstrels 13, 14 opened this house to large and pleased audiences. New Masonic Theatre (Staub and Sheets, managers): Florence Lytell Comedy co. 26-Oct. 1. ITEM: Nashville Lodge of Elks gave a social session 13, complimentary to Al. G. Field.

KNOXVILLE. STAUB'S THEATRE (Fritz Staub, manager): A Boy Wanted played a packed house 9. Julia Taylor deserves special mention, as she was called at the last minute to take the soubrette role, and filled it most creditably. Hawley's Stock co. opened for a week 12 to good business, presenting At Fort Bliss. Punch Robertson co. 19-24.

CHATTANOOGA. NEW OPERA HOUSE (Paul R. Albert, manager): A Boy Wanted to large and well-pleased audience 10. Punch Robertson co. 12-17.

TEXAS.

WACO. THE GRAND JAKE SCHWARTZ, manager: Season opened 9 with Cleveland and Wilson's Minstrels to big business; audience somewhat disappointed. Performers were George Wilson, Cicardo, and E. M. Hall. Down in Dixie 26. ITEM: The Grand is now a marvel of beauty. The many improvements made added greatly and were appreciated fully by the patrons of this cozy playhouse.

W. V. LYONS.

HOUSTON. SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): E. Bergman, manager: Elmit-Hearn co. 5-10 in Fawn Ticket 210, Uncle Daniel, The Inside Track, Kidnaped, The Lights of London, Old Money Bags, Fanchon the Cricket, and Life in Greater New York; excellent business; performances satisfactory. Cleveland and Wilson's Minstrels 13. Down in Dixie 26.

PORT WORTH. GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Pipers Comedy co. opened the season 5-10, except 7. The co. is a strong one and ought to do well. Plays presented: My Boys, A Knotty Affair, The King of Liars, Dr. Cupid, Miss Harum Scaram, and A Soap Bubble; fair business. Cleveland and Wilson's Minstrels 7 to fair house.

DALLAS. OPERA HOUSE (George Anzy, manager): Cleveland and Wilson's Minstrels opened our season 6; large and appreciative audience. Russo and Holland's Minstrels 15. Elmit-Hearn co. 26-Oct. 1.

AUSTIN. HANCOCK OPERA HOUSE (George Walker, manager): Cleveland and Wilson's Minstrels opened our season 10 to a good audience. Elmit-Hearn co. 12-17. Down in Dixie 21. Knobs of Tennessee 24.

CORPUS CHRISTI. MERCHANTS' OPERA HOUSE (L. C. Revere, manager): Season opened 8 with Cleveland and Wilson's Minstrels to good house; performance satisfactory. Hogan's Alley 20.

BRENSHAM. GRAND OPERA HOUSE (Alexander Simon, manager): House will open with Richards and Pringle's Minstrels 20. Down in Dixie 21.

NAVASOTA. COLUMBIA OPERA HOUSE (Morris Gobert, manager): Season will open 19 with Richards and Pringle's Minstrels.

UTAH.

SALT LAKE CITY. THEATRE: Season will open with Clay Clement 15.

VERMONT.

BURLINGTON. HOWARD OPERA HOUSE (K. B. Walker, manager): Shore Acres 14 filled the house. On the Suwanee River 17. A Stranger in New York 20. El Capitán 21. Rice's Comedians 26-Oct. 1. Joseph Jefferson 3. ITEM: The six troops of the Third Cavalry that have been ordered to Fort Ethan Allen will increase our population of theatregoers over 600.

ST. JOHNSBURY. HOWE OPERA HOUSE (H. L. Doyle, manager): Side Tracked 13; good business; audience pleased. San Francisco Minstrels 14, 15; big business; excellent satisfaction. El Capitán 19. Town Topics 24.

RUTLAND. OPERA HOUSE (A. W. Higgins, manager): Shore Acres 18; crowded house; pleased audience. El Capitán 22.

MONTPELIER. BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Shore Acres 18. On the Suwanee River 19. Town Topics 30.

BENNINGTON. OPERA HOUSE (Goldsmith and Wood, managers): Shore Acres 12; good house; audience pleased. Joe Ott 30.

BELLOWS FALLS. OPERA HOUSE: El Capitán 17. A Stranger in New York 21.

VIRGINIA.

NEWPORT NEWS. OPERA HOUSE (G. B. A. Booker, manager): The Strange Adventures of Miss Brown opened the season here 19 to a packed house; audience delighted. Special mention is due Lucia Moore, who captivated the audience, also Theresa Newcomb, J. P. Mcweeney, Florence Baker, J. P. Tucker, and S. M. Seidman. ITEM: Manager Booker has made a big improvement in the house and the prospects for the coming season are exceedingly bright, all industries being in full blast and about ten thousand soldiers being stationed here.

NORFOLK. ACADEMY OF MUSIC (Thomas G. Leath, manager): The Strange Adventures of Miss Brown opened its season here 12; business and performance good. GRAND OPERA HOUSE: Will re-open 19 under the management of John A. Avery with vaudeville and stock co.

PETERSBURG. ACADEMY OF MUSIC (William E. French, manager): The Strange Adventures of Miss Brown opened a small house 15. 1422 28.

DANVILLE. ACADEMY OF MUSIC (John B. Wood, manager): The Strange Adventures of Miss Brown 17.

WASHINGTON.

TACOMA. LYCEUM (G. Harry Graham, manager): The Show co. in The Westerner, From Time to Time, The Phoenix, and The Two Orphans Aug. 7-14; fair business; entertainments worth more than their cost. The Signal of Liberty by Josey-Marvin co. 27, 28; fair performance and business. Jane Combs co. 4, 5 in Black House and East Lynne; co. and business good. TACOMA THEATRE (L. A. Wing, resident manager): The Star 15. First appearance in this city of Henry Miller. His reception was warm. Co. good.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): Cuba, a Drama of Freedom, 5, 6. This musical drama was written by Mrs. C. M. Pope and presented by local talent as a benefit to the Red Cross Society. Receipts \$1,500; performances good. Gorton's Minstrels 17. The Heart of Chicago 20.

WALLA WALLA. FAIRER OPERA HOUSE (J. G. Faine, manager): Josey and Marvin's The Signal of Liberty to a well-pleased house 10. ITEM: Josey and Marvin are rehearsing The Devil and Co.

WEST VIRGINIA.

WHEELING. OPERA HOUSE (F. Riester, manager): Willie Collier 29. Cameron co. 30. GRAND OPERA HOUSE (Charles A. Feinler, manager): Hunt-Jensen co. 5-10; a very successful week with The Tornado and The Fast Mail. How Hopper Was Side Tracked 12-14; good business; audience pleased. Himmelman's Ideals 19-24. Hogan's Alley Oct. 6-8.

CHARLESTON. BURLEW OPERA HOUSE (N. S. Burlew, manager): King Dramatic co. opened a week's engagement with For Her Sake 12 to good business. Mrs. Partington 13. David Garrick 14. Washburn's Minstrels 21.

MANNINGTON. OPERA HOUSE (J. M. Barrick, manager): Darkest America 14; crowded house; first-class performance.

WESTON. CAMDEN OPERA HOUSE (James A. Tierney, manager): Darkest America 12 to full house and usual satisfaction.

HUNTINGTON. DAVIS OPERA HOUSE (Joseph Gallick, manager): Washburn's Minstrels 22. A Daughter of Cuba 20.

WISCONSIN.

FOND DU LAC. CRESCENT OPERA HOUSE (William H. Stoddard, manager): The Heart of Chicago will open our season 21. ITEM: Manager Stoddard has been busy with a force of mechanics remodeling the stage, which is now higher, wider and deeper, giving ample room for any scenery. The dressing-rooms have also been greatly improved.

MAISON. FULLER OPERA HOUSE (Edward M. Fuller, manager): Herrmann the Great co. 8 played a small house. Leon Herrmann is clever and Madame Herrmann's dances were enjoyed more than ever. The Gay Matinee Girl 14. Salisbury Stock co. 20. At Gay Coney Island 26. Keller 29.

RACINE. BELLE CITY OPERA HOUSE (C. J. Felker, manager): A True Kentuckian drew good business and gave a fair performance 5. Muldoon's Picnic 11 to S. R. O.; audience pleased. Who Is Who 25. Keller 27. Stetson's U. T. C. 28.

SHEBOYGAN. OPERA HOUSE (J. M. Kohler, manager): Fabio Roman 7; small house; no play good. The Denver Express, booked for 13, canceled.

ITEM: The stock co. at Lakeview Theatre will close their Summer engagement 17.

WAUSAU. ALEXANDER OPERA HOUSE (C. S. Cane, manager): The Gay Matinee Girl to good and pleased audience 11. Fabio Roman 13. The Heart of Chicago 18. William Owen co. 30-Oct. 2.

OSHKOSH. GRAND OPERA HOUSE (J. E. Williams, manager): Herrmann the Great co. 16; house crowded; entertainment gave satisfaction. Charles A. Gardner 15, 16. Clayton Concert co. 38.

SHENANDO. GRAND OPERA HOUSE (E. E. Stollman, manager): The Gay Matinee Girl 19 to fair houses; performance satisfactory. The Heart of Chicago 13.

PORTAGE. OPERA HOUSE (A. H. Carnegie, manager): A True Kentuckian 10 to poor business. The Gay Matinee Girl 13; packed house. That Girl 14, 15.

BARABOO. THE GRANDE (F. A. Philbrick, manager): A True Kentuckian 13 to fair-sized audience. The Gay Matinee Girl 16.

JANESVILLE. MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Haverly's Minstrels 12. The Gay Matinee Girl 13.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, manager): A True Kentuckian 8 to fair business; good specialties. Keller 28.

ASHLAND. GRAND OPERA HOUSE (John Neis, manager): Murray and Mack 12.

CANADA.

MONTREAL. ACADEMY OF MUSIC (J. B. Sparrow, manager): A Stranger in New York opened 12 to good business and gave very satisfactory performance. James Coyne made a distinct hit as the stranger, and Tom Martin was excellent as Barton Sands. The canter and specialties of the McCoy Sisters were particularly good. The costumes were pretty and the scenery handsome and appropriate. Devil's Auction 19-24. QUEEN'S THEATRE (J. B. Sparrow, manager): Black Patti's Troubadours opened to big business 12. The performance is first-class. Besides the Black Patti herself, features of the show are the Troubadour Sisters, Mattie Phillips and Ernest Hogan. The cake walk and buck dancing were loudly applauded. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened to good business 12 in The Crust of Society. Owing to the sudden disappearance of the leading man, Arthur G. Smith, after the performance 8, John C. Dixon assumed the part of Oliver St. Aubyn at three days' notice. Considering the disadvantages under which he labored, Mr. Dixon's performance was most creditable. Charlotte Deane gave a capable performance of Mrs. Eastlake Chapel. Nellie Callahan made a sweet Violoncello. Esther Moore a flashing Mrs. Echo, and Mollie Ravel, a new-comer, did very creditably as Lady Dowse. Richard Sherman was a trifle overweighted with the part of Captain Northcote, but was earnest and painstaking. Walton Townsend made an aristocratic Earl of Colchester, and Harry Rich a fairly capable Cavendish Comyns. The play was well acted and beautifully costumed. A good vaudeville bill is given between the acts. Over Boarding House 19, 20. THEATRE ROYAL (J. B. Sparrow, manager): Under the Dome opened 19 to big business. The play, with its exciting situations and startling scenic effects, seemed to catch the taste of the audience, and the applause was loud and frequent. Side Tracked 19-24. ITEM: Her Majesty's the new theatre is rapidly nearing completion, and will open early in November. Lew Rhodt, for many years business manager of the Royal, is now on Manager Sparrow's staff at the Queen's.

WINNIPEG. THEATRE (C. P. Walker, manager): South Before the War 5-8 broke the house record of business. The receipts for the first two nights were \$1216. The following evenings were well attended. The plantation melody singing and the buck and wing dancing were well received. The Air Ship 9, 10. Good farce-comedy and thoroughly up to date. The impersonations of Marie Stuart and a unique specialty by Raymond Finlay and Lottie Burke were features. The co. carry a splendid lot of new scenery. By the Sea Waves 19, 20. The Hermanns 24, 25. The Span of Life Oct. 3. Chattanooga 4. GRAND OPERA HOUSE (W. B. Seach, manager): Harold Nelson Stock co. Sept. 5-indefinite opened in An Arabian Night to a well-filled house 5-7. Richelieu 8-10 drew a fashionable audience. Mr. Nelson has a small but talented co. The Ticket-of-Leave Man and Home 12-17. This theatre has been repaired and improved and is a cozy amusement place. Harry Martell, who accompanied his show, South Before the War, to the city, states it is now on its last tour in the West. Next season the South will be visited. Joseph M. Gaites, author of The Air Ship, visited the city this week. The staff of the Grand Opera House: proprietor and manager, W. H. Seach; treasurer, C. W. Seach; stage manager, George Kenny; leader of orchestra, S. L. Barrow-clough.

TORONTO. GRAND OPERA HOUSE (O. B. Sheppard, manager): Alice Nielsen opened her starring tour under the management of Frank L. Prley 14-17 in The Fortune Teller, which delighted a good house. The co. is remarkably strong. The Purser 19-24. PRINCESS THEATRE (O. B. Sheppard, manager): Confusion was presented by the Cummings Stock co. to very large business 12. Ralph Stuart, Florence Store, Thomas J. Grady, and Nettie Marshall did clever work. The Silver King 19-24. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Devil's Auction 12 to capacity, hundreds being turned away. The performance embraces all the features of pantomime, and some clever vaudeville turns are introduced. The Brothers Shantoe, Phyllis Allen, Alexander Decco, and Mayne Mayo made hits. Humanity 19-24.

LONDON. GRAND OPERA HOUSE (A. E. Root, manager): Dorothy Lewis in Alone in Greater New York 12-17; good performances to crowded houses. Miss Lewis, Lew Warner, Ned Riley and John P. Kennedy deserve special mention. Hollis Stock co. 19-24. The Real Widow Brown 27. Keiley-Shannon co. 29. Humanity 30. The Gormans Oct. 1. Sol Smith Russell 3. The Bachelor's Honeymoon 4. Under the Dome 8. Julia Arthur 10. MUSIC HALL (Alexander Harvey, manager): Marks Brothers' co. No. 1 5-14 has drawn full houses. Good performances are given for the money. Plays presented: The Irish Detective, Jail Bird, In a Jalap, East Lynne, Dublin Dan the Irish Hero, Jerry the Tramp, A Wife's Peril, and The Rose of Kerry. Tom Marks is a first-class comedian.

OTTAWA. RUSSELL THEATRE (Dr. W. A. Drown, manager): Season opened with A Stranger in New York 8-10; large audience was present. The co., though not as strong as last season's, gave satisfaction. What Happened to Jones 12-14. Howard Hessel renewed his former success as Jones. Supporting co. fair; business very good. Stowe's U. T. C. 15-17. GRAND OPERA HOUSE (Joseph Frank, manager): Under the Dome to packed houses 8-10. On the Suwanee River 12-14 pleased large audiences. The Real Widow Brown 15-17. ITEM: Manager Frank has a strong list of bookings for the coming season. Professor J. McGillicuddy, leader of the Forty-third Battalion Band, and his orchestra will furnish the music at the Russell this season. The patrons, as well as the players, will find nothing lacking in this branch.

QUEBEC. ACADEMY OF MUSIC (Charles Palmer, manager): Charles Palmer Comic Opera co. in Fra Diavolo and The Chimes of Normandy 5-8. Stowe's U. T. C. 9, 10 to good business. What Happened to Jones 19-21. Devil's Auction 23-26. THEATRE (Charles Palmer, manager): Charles Palmer Comic Opera co. 9, 10 in Fra Diavolo and The Chimes of Normandy. Same co. 12-17 opened 12 in Said Pasha to a good house. John E. Young and Tom White made hits. CASINO (Charles Palmer, manager): Dark.

HAMILTON. GRAND OPERA HOUSE (Mrs. F. W. Starr, manager): Lorraine Hollis co. 5-15 opened to S. R. O. Plays presented: Nancy and Co., Forget Me Not, The Tigress, and Mr. Burges of New York. Entire satisfaction. Co. will play a return date in November. Ferris Hartman 16, 17. The Real Widow Brown 24. Humanity 26. The Gormans 28. ITEM: The Star Theatre will open 19. The theatre has been refitted.

ST. CATHARINES. GRAND OPERA HOUSE (F. W. Willson, manager): Devil's Auction co. packed the house 10; delighted audience. Humanity 17. The Gormans 29. ITEM: T. Lalor, for the past two seasons manager of the Grand, has resigned in favor of F. W. Willson, to accept a position with The Sunshine of Paradise Alley.

ST. JOHN. OPERA HOUSE (A. O. Skinner, manager): Miles' Ideal Stock co. in At the Mercy of Crooks, New York by Day, Our Irish American

Consin, and Under the British Flag, 6-10, and Our Irish-American Consin 11 to good business; performances excellent. Joseph Greene co. 19-24.

LINDSAY. ACADEMY OF MUSIC (Fred Burke, manager): Season will open with The Real Widow Brown 21. Under the Dome 23. A Bachelor's Honeymoon 24.

WOODSTOCK. OPERA HOUSE (Warren Totten, manager): A Bachelor's Honeymoon booked for 12, failed to appear. Lorraine Hollis Stock co. 16, 17, Humanity 29.

BERLIN. OPERA HOUSE (George O. Philip, manager): Metropolitan Opera co. 13-17. The Real Widow Brown 20.

KINOSTON. GRAND OPERA HOUSE (A. Lower, manager): Season opened 13 with The Real Widow Brown to a big house; first-class co. Under the Dome 20.

DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Ottawa, Can., Sept. 19-24.

A BOY WANTED (Southern): Blaney and Vance, mgrs.: Jacksonville, Fla., Sept. 19. Waycross, Ga., 20. Albany 21. Americus 22. Macon 23. Columbus 24. Birmingham, Ala., 25. Selma 27. Montgomery 28. Pensacola, Fla., 29. Mobile, Ala., 30-Oct. 1. New Orleans, La., 3-8.

A BOY WANTED (Western): Cleveland, O., Sept. 18-24.

A BRACE OF PARTRIDGES: New York city Sept. 7-indefinite.

A BREWERY TIME (Southern): Fitz and Webster, props and mgrs.: Otago City, Kan., Sept. 19. Emporia 20. Council Grove 21. Manhattan 22. Clay Center 23. Concordia 24. Beloit 25. Minneapolis 26. Abilene 27. Salina 28.

A BUNCH OF KEYS (Gus Bothner, mgr.): Toledo, O., Sept. 18-21. Delta 22. Bryan 23. Elkhart, Ind., 24. Chicago, Ill., 25-Oct. 1.

A CELESTIAL MAIDEN (J. T. Spickett, mgr.): Modesto, Cal., Sept. 19-25. Fresno 26-Oct. 2. Fortville 29.

A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Detroit, Mich., Sept. 18-24. Toledo, O., 25-28. Battle Creek, Mich., 29. Muskegon 30. Grand Rapids Oct. 1.

A DAUGHTER OF CUBA (C. Hugh Bennett, mgr.): New York city Sept. 19-23. Pittston, Pa., 26.

A DAY AND A NIGHT: New York city Aug. 28-indefinite.

A FEMALE DRUMMER (Blaney and Vance, mgrs., Charles A. Bugbee, representative): Lynn, Mass., Sept. 19. Lawrence 21, 22. Washington, D. C., 26-Oct. 1.

A GRIP OF STEEL (W. J. Fielding, mgr.): Philadelphia, Pa., Sept. 19-23.

A GUILTY MOTHER (Direction James H. Wallick; Henry Myers, mgr.): Chicago, Ill., Sept. 25-Oct. 15.

A HIGH BORN LADY (Billy S. Clifford, mgr.): Worcester, Mass., Sept. 19-21. Fall River 22-24.

A HIRED GIRL (Eastern): Blaney and Vance, mgrs.: Gloversville, N. Y., Sept. 28. Johnstown 29. Herkimer 30. Watertown 31. Cortlandt Oct. 1.

A HIRED GIRL (Southern): Blaney and Vance, mgrs.: Hollis E. Cooley, representative: Cleveland, O., Sept. 19-24. Baltimore, Md., 26-Oct. 1.

A HOT OLD TIME (The Rays): Providence, R. I., Sept. 19-24. Lowell, Mass., 26-28. Holyoke 29-Oct. 1. Boston 3-8.

A JOLLY IRISHMAN: Lancaster, Pa., Sept. 28, 27. Allentown 28, 29. Ashland 30. Danville Oct. 1. Shamokin 3. Shenandoah 4. Berwick 5. Binghamton, N. Y., 6-8.

A REIGN OF ERROR: Washington, D. C., Sept. 19-24. Philadelphia, Pa., 26-Oct. 1.

A RUNAWAY GIRL: New York city Sept. 12-indefinite.

A SPRING CHICKEN: Pittsburgh, Pa., Sept. 19-24. Buffalo, N. Y., 26-Oct. 1. Cleveland, O., 3-8.

A STRANGER IN NEW YORK: Boston, Mass., Sept. 12-34.

A STRANGER IN NEW YORK (No. 2): Plattsburgh, N. Y., Sept. 19. Burlington, Vt., 20. Bellows Falls 21. Brattleboro 22. Greenfield 23.

A SUCK UP (Harry Dorland, mgr.): Boston, Mass., Sept. 19-24. New York city 26-Oct. 1. Philadelphia, Pa., 3-8.

A TEXAS STEER: Cincinnati, O., Sept. 18-24. Detroit, Mich., 26-Oct. 1.

A TRIP TO

COURTNEY MORGAN (H. B. Morgan, mgr.): St. John's, Mich., Sept. 19-24. Caro 26-Oct. 1, Oxford 34.

CHASE, WM. H.: Boston, Mass., Sept. 12-24.

CHITRETTI DRAMATIC (Charlotte Lambert; Charles A. Steele, mgr.): Franklin, Pa., Sept. 19-24. Titusville 26-Oct. 1, Rochester 3-8.

CUBA'S VOW (Owen Perree, mgr.): New York city Oct. 1-8.

CURTIS STOCK (Harry F. Curtis, mgr.): Elmira, N. Y., Sept. 19-24.

DANKERT RUSIA (Zoellner and Jenson, mgrs.): Syracuse, N. Y., Sept. 19-24. Geneva 22, Lockport 23, Fredonia 24.

DAUGHTERS OF THE POOR (Davison and Keogh, mgrs.): Detroit, Mich., Sept. 25-Oct. 1. Port Huron 3, Ann Arbor 4, Battle Creek 5, South Bend, Ind., 6, Joliet, Ill., 7, Aurora 8.

DAYNE AND FARMHOUSE STOCK (Will M. Crossy, mgr.): Plattsburgh, N. Y., Sept. 19-24. Norwood 26-Oct. 1.

DEVIL'S AUCTION: Montreal, Can., Sept. 19-24. Quebec 26-Oct. 1.

DEVIL'S LAD (J. H. Wallick, mgr.): Philadelphia, Pa., Sept. 19-24.

DODGE, SANFORD (E. J. Carpenter, mgr.): St. James, Minn., Sept. 19-24. Windom 21, Sibley, Ia., 22, Estherville 23, 24, Luverne, Minn., 25, Sioux Falls, S. D., 26.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOWN EAST COMEDY (H. H. Forsman, mgr.): New Canaan, Conn., Sept. 25-28. New Milford 29-Oct. 1, Meriden 3-6, Seymour 6-8.

DOWN IN DIXIE (J. D. Burbridge, mgr.): Houston, Tex., Sept. 19. Galveston 20, Brenham 21, Austin 22, San Antonio 23, Waco, 24, Corsicana 25, Ft. Worth 26, Gainsville 27, Denning 28, Greenville Oct. 1.

DREW, JOHN: New York city Sept. 26—indefinite.

DICKINSON, JAMES: Du Bois City, Pa., Sept. 19-24. Franklin 2-5, Jamestown, N. Y., Oct. 3.

ELDON COMEDIANS: Rochelle, Ill., Sept. 19-24.

ELROY STOCK: Paterson, N. J., Sept. 19-24. Easton, Pa., 26-Oct. 1.

EMPIRE STOCK (Frohman): Chicago, Ill., Sept. 5—indefinite.

EVANS AND WARD COMEDY: Pottstown, Pa., Sept. 19. Royersford 20, 21, Reading 2-24, Shenandoah 25-28, Mt. Carmel 29, Mahanoy City 30-Oct. 1.

FABIO ROMANI: Sault Ste. Marie, Mich., Sept. 19. Marquette 20, Ishpeming 21, Ironwood 24, Adland, Wis., 27, West Superior 28, Duluth, Minn., 29, Eau Claire, Wis., 30, Chippewa Falls Oct. 1, Winona, Minn., 3, La Crosse, Wis., 4, Rochester, Minn., 5, Wausau 6, Oatona 7, Mankato 8.

FERRIS COMEDIANS (Dick Ferris, mgr.): Quincy, Ill., Sept. 19-24. Peoria 26-Oct. 1, Streator 3-8.

FINEGANS' 400 (Murray and Mack): So. Chicago, Mich., Sept. 18. Marion, Ind., 19, Kokomo 20, Elwood 21, Ellettsburg 22, Richmond 23, Hamilton, O., 24, Chicago, Ill., 25-Oct. 8.

FOR LIBERTY AND LOVE: Detroit, Mich., Sept. 19-24.

GARRY OWEN (L. H. Frost, mgr.): Fall River, Mass., Sept. 19-24. Putnam, Conn., 22, Clinton, Mass., 23, Webster 24.

GAY MASQUERADES (Gus Hill, mgr.): Peekskill, N. Y., Sept. 23. Albany 30-Oct. 1, New York city 3-8.

GAY RHEA (L. E. Streeter, mgr.): Wieb City, Kan., Sept. 19-24. Pittsburg 22-25, Leavenworth 26-Oct. 1, Salina 3-8.

GETTYSBURG (Henry P. Acker, mgr.): Columbus, O., Sept. 25-28. Indianapolis, Ind., 29 Oct. 1, Cincinnati, O., 2-8.

GILLETTE WILLIAM: New York city Aug. 29-Sept. 24.

GREAT GOTHAM STOCK: Westbury, N. Y., Sept. 19-24. Pawtucket 26-Oct. 1, Holyoke, Mass., 3-8.

GREEN, JOSEPH: St. John, N. B., Sept. 19-24.

GRIFFITH, JOHN: Newark, N. J., Sept. 19-24.

HARRISON DRAMATIC: Dodge City, Kan., Sept. 19-24.

HAZEL KIRKE: Newark, N. J., Sept. 19-24.

HELD, ANNA: Baltimore, Md., Sept. 19-24.

HERNDON, AGNES: Williamsport, Pa., Sept. 19-24. Stanton 26-Oct. 1.

HILLMAN, MAUD (W. G. Snelling, mgr.): Brockton, Mass., Sept. 19-24. New Bedford 26-Oct. 1, Newport 3-8.

H. M. WELSH'S IDEALS (John A. Himmelman, mgr.): Wheeling, W. Va., Sept. 19-24. Canton, O., 26-Oct. 1, Akron 3-8.

HOGAN'S ALLEY (Gilmore and Leonard): Eugene, Ore., Sept. 19-24. Easton, Pa., Sept. 19. So. Bethlehem 20, Allentown 21, Mahanoy City 22, Shenandoah 23, Ashland 24.

HOGAN'S ALLEY (Western): Gilmore and Leonard: Delcher and Henshaw, mgrs.: Council Bluffs, Ia., Sept. 18. Sioux City 19, Fremont, Neb., 20, Grand Island 21, Kearney 22, North Platte 23, Cheyenne, Wyo., 24, Denver, Col., 25-Oct. 1, Cripple Creek 2, Victor 3, Colorado Springs 4, Pueblo 5, Florence 6, Canon City 7, Salida 8.

HOLDEN COMEDY: Cincinnati, O., Sept. 18-24. Louisville, Ky., 25-Oct. 1.

HOPPER, DE WOLF: New York city Sept. 5—indefinite.

HOTEL TOPSY TURVY: Washington, D. C., Sept. 19-24. Baltimore, Md., 26-Oct. 1.

HOW HOPPER WAS SIDE TRACKED (Julie Walters, mgr.): Cohocton, O., Sept. 19. Alliance 20, Akron 21, Wooster 22, Mansfield 23, Gallia 24, Marysville 25, Urbana 26, Piqua 27, Bellefontaine 29, Canton 30, Tiffin Oct. 1.

HOYT COMEDY: Centerville, Ia., Sept. 19-24. Charleston 25-Oct. 1, At 2-8.

HUBBARD AND RAYMOND: Centerville, Ia., Sept. 19-24.

HUMANITY: Toronto, Ont., Sept. 19-24. Hamilton 25, Guelph 27, Brantford 28, Woodstock 29, London 30, Chatham Oct. 1, Detroit, Mich., 3-8.

HUNTLEY-JACKSON STOCK: East Liverpool, O., Sept. 19-24.

IRWIN, MAY: Trenton, N. J., Sept. 22. Elizabeth 23, Wilmington, Del., 24.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Syracuse, N. Y., Sept. 19. Lockport 20, Rochester 21, 22, Ithaca 23, Easton, 24, New York city 25 Oct. 1, Brooklyn, N. Y., 3-8.

JOHN MANTON'S SECRET (John D. Calder, mgr.): New York city Sept. 19-24.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Detroit, Mich., Sept. 19-24. Toronto, Can., 26-29, London 30, St. Thomas 31, Hamilton Oct. 1, Harlem, N. Y., 3-8.

KENNEDY PLAYERS (P. R. Loveland, mgr.): Wilkes-Barre, Pa., Sept. 19-24. Poughkeepsie, N. Y., 26 Oct. 1, Port Jervis 3-8.

KING, CHARLES: Rockwood, Tenn., Sept. 19-24.

KING DRAMATIC (N. Appell, mgr.): Reading, Pa., Sept. 19-24. Norristown 26-Oct. 1, Allentown 3-8.

KLIMT-HARRN (Sol Braunig, mgr.): San Antonio, Tex., Sept. 19-24.

KNOWS O' TENNESSEE (James H. Brown, mgr.; Charles H. Person, agent): Gainesville, Tex., Sept. 19. Ft. Worth 20, Dallas 21, Waco 22, Temple 23, Austin 24, San Antonio 25, Houston 26, Galveston 27, Beaumont 28, Orange 29, Lake Charles, La., 30, Houma Oct. 1, New Orleans 3-8.

LA FORTUNE: New York city Sept. 3—indefinite.

LEWIS, DONOTHY: Port Huron, Mich., Sept. 19. Flint 20, E. Saginaw 21, Bay City 22, Lansing 23, Battle Creek 24.

LIL PUTTANS, THE: New York city Sept. 15—indefinite.

LITTLE MISS NOBODY: Baltimore, Md., Sept. 19-24.

LOUIS J. HOWARD: Terre Haute, Ind., Sept. 22-24. Springfield, Ill., 25-28. Jacksonville 29, Hannibal 30, Ft. Madison, Iowa, Oct. 1, Peoria, Ill., 2-5.

LOVE'S STOCK (M. H. Harrison, mgr.): Kanakake, Ill., Sept. 19-24.

MACAULEY AND PATTON: Jefferson, O., Sept. 19-24. Wooster 26-Oct. 1.

MACK, ANDREW: St. Louis, Mo., Sept. 18-24. New Orleans, La., 26-Oct. 1, Mobile, Ala., 3, Montgomery 4, Atlanta, Ga., 5, 6, Birmingham, Ala., 7, Chattanooga, Tenn., 8.

MALONEY'S WEDDING (Leslie and Jewell, mgrs.): Hannibal, Mo., Sept. 19. Keokuk, Ia., 20, Ottumwa 21.

MANSFIELD, RICHARD: New York city Oct. 3—indefinite.

MANTILL, ROBERT B.: Pittsburg, Pa., Sept. 19-24. Cincinnati, O., 26-Oct. 1, Carlisle, Pa., 3, So. Bethlehem 4, Reading 5, 6, Pottsville 7, Hazleton 8.

MARKS BROTHERS (No. 1: Tom Marks, mgr.): Flint, Mich., Sept. 19-24. Saginaw 26-Oct. 5.

MARKS BROS. (No. 2: Ottawa, Can., Sept. 19-24.

MARLOWE, JULIA: Cleveland, O., Sept. 22-27.

MARTELL, MERRY MAKEUS: Fergus Falls, Minn., Sept. 19. Fargo, N. D., 20, Casselton 21, Valley City 22, Jamestown 23, Mandan 24.

MATHEWS AND BULGER (Dubno and Ryley, mgrs.): Winnipeg, Can., Sept. 18. Grand Forks, N. D., 20, Fargo 21, Jutte, Mont., 23, Anaconda Oct. 1, Helena 2, Spokane, Wash., 3-5, Seattle 7-8.

MAXWELL STOCK: Anderson, Ind., Sept. 19-22. Knightstown 23, 24, Gas City 25-Oct. 1.

MCALIFFE, JERIE (H. Fletcher Harvey, mgr.): Newport, R. I., Sept. 19-24.

MCARTNEY COMEDY: Buffalo, Ill., Sept. 19-24.

MCINTYRE, DAN (H. J. Campbell, mgr.): Rockland, Me., Sept. 18, 20, Belfast 21, 22, Gardiner 23, Lewiston 24.

MCCULLOCH DRAMATIC: New Lisbon, Wis., Sept. 19-24. Manitowish 25-28.

MCDONNELL'S FLATS: Oliphant, Pa., Sept. 19. Nanticoke 20, Bloomsburg 21, Danville 22, Milton 23, Sanbury 24.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): So. Norwalk, Conn., Sept. 24. Stamford 25, Danbury 27, Derby 28, New Britain 29, Hartford 30, Oct. 1, Northampton, Mass., 3, Springfield 4, Worcester 5, Fitchburg 6, Lynn 7, Marlboro 8.

MCNULTY'S VISIT: York, Pa., Sept. 20. Hanover 21, Frederick, Md., 22, Hagerstown 23, Cumberland 24, Johnstown, Pa., 25, Latrobe 27, Jeannette 28, Mt. Pleasant 29, Uniontown 30, Greensburg Oct. 1, McConnelsville 2, Westfield 3, Mechanicsville 23, Ticonderoga 24, Montreal, Can., 26-Oct. 1.

MILLER, HENRY: Oakland, Cal., Sept. 19, 20. San Jose, 21, 22, Stockton 23, Boston City, Utah, 25, 26, Ogden 27, Pueblo, Col., Oct. 1, Denver 2-4.

MODERNA: San Francisco, Cal., Sept. 12-24.

MR. BEANE FROM BOSTON (H. A. Hawes, mgr.): Erie, Pa., Sept. 20. Titusville 21, Warren 22, Bradford 23, Jamestown, N. Y., 24, Dunkirk 25, St. Catharines, Can., 27, Hamilton 28, Brantford 29, St. Thomas 30, London Oct. 1.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spence, mgr.; Brockton, N. D., Sept. 19. Dickinson 20, Glendive, Mont., 21, Billings 22, Livingston 23, Roseman 24, Great Falls 25, Helena 26, Anaconda 29-Oct. 1, Butte 3-8.

MURRAY COMEDY: Sandusky, O., Sept. 19-24.

MYERS-LEYBOURNE (Will H. Myers, mgr.): Allentown, O., Sept. 19-24. Chillicothe 26-Oct. 1.

MY FRIEND FROM INDIA (Walter Perkins): Boston, Mass., Sept. 19-24.

MY FRIEND FROM INDIA (Smyth and Rice): Brooklyn, N. Y., Sept. 12-24. Baltimore, Md., 26-Oct. 1.

MYRLE AND HARDER (Joe G. Glasgow, mgr.): Morristown, W. Va., Sept. 19-24.

NASCOR O'NEILL: Chicago, Ill., Sept. 19-24.

NATURAL GAS: Washington, D. C., Sept. 19-24.

NEILL COMPANY: Minneapolis, Minn., Aug. 21—indefinite.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NEW ENGLAND STOCK (Dave H. Woods, mgr.): Johnstown, Pa., Sept. 19-24. Altoona 26-Oct. 1, Harrisburg 2-5, Scranton 6, Pottsville 7, Wilkes-Barre 8, Olcott, Chauncey: New York city Sept. 19-24. Boston, Mass., 26-Oct. 1.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Greenfield, Ind., Sept. 22. Middletown 23, Albany 24, Corvise 25, Delphi 26.

OLD PUDDING HEAD (Weston and Beasley, mgrs.): Troy, N. Y., Sept. 19-24. Rochester, N. Y., 26-Oct. 1.

ON LAKE AND SEA: Davis and Keogh, mgrs.: Boston, Mass., Sept. 19-24. Lawrence 26, Haverhill 27, Lowell 28, Concord 29, Manchester 30, Chelsea Oct. 1, Worcester 3.

ON THE SUWANNEE RIVER (Geo. H. Nicolai, mgr.): Montpelier, Vt., Sept. 19.

ON THE WARSHAW (Edward C. White, mgr.): Indianapolis, Ind., Sept. 19-24. St. Louis, Mo., 25-Oct. 1, Cincinnati, O., 2-8.

O'NEILL, JAMES: Salem, Mass., Sept. 19. Manchester, N. H., 20, Lynn, Mass., 23, 24, Harlem, N. Y., 26-Oct. 1.

OTT BROTHERS: Philadelphia, Pa., Sept. 19-24.

OTT, JOE: Hartford, Conn., Sept. 20, 21. Springfield, Mass., 22, Westfield 23, Agat 24, Keene, N. H., 25, Gardner, Mass., 26, Brattleboro, Vt., 27, 28, Bennington 29, Saratoga, N. Y., Oct. 3.

OWEN, WM.: Wapona, Wis., Sept. 19. New London 20-22, Antigo 23, Fond du Lac 26-28.

PACHECO COMEDY (Horace Wall, mgr.): San Francisco, Cal., Sept. 30-Oct. 1, Los Angeles 3-11.

PARKER HOUTCHINSON STOCK: Batavia, N. Y., Sept. 19-24. Hornellsville 20, Watina 21, Fulton 22, Watertown 23, Canandaigua 25, Middleport 29, Albion 30.

PIDDERHEAD WILSON: Corning, N. Y., Sept. 19. Hornellsville 20, Olean 21, Bradford, Pa., 27, Ridgeway 24, Titusville 25, Franklin 26, Warren 27, Jamestown, N. Y., 28, Erie, Pa., 29, Meadville 30, Youngstown Oct. 1.

PUTNAM, KATIE: Cincinnati, O., Sept. 19-24.

R. E. FRENCH THEATRE (Geo. K. Reede, mgr.): New Westminster, B. C., Sept. 19-24. New Whatcom 25-Oct. 1, Walla-Walla, Wash., 3-8, Moscow, Id., 10-18.

REED, P. R.: Cleveland, O., Sept. 19-24. Pittsburg, Pa., 26-Oct. 1, Chicago, Ill., 3-15.

REHAN, ADA: Philadelphia, Pa., Oct. 3-8.

REMEMBER THE MAINE (Eastern): John Whitley, mgr.; Ben Giroux, agent: Chicago, Ill., Sept. 11-Oct. 1, St. Louis, Mo., 2-8.

REMEMBER THE MAINE (Western): Charles H. Hay, mgr.; Frank H. Hoke, agent: Peoria, Ill., Sept. 19. Bloomington 21, Clinton 22, Decatur 23, Springfield 24, Belleville 25, Murphysboro 27, Anna 28, Cairo 29, Paducah 30, Hopkinsville Oct. 1, Nashville, Tenn., 3-5, Chattanooga 6, 7, Knoxville 8, Reynolds, Tenn., 9, Memphis 10, Memphis 11, Memphis 12, Memphis 13, Memphis 14, Memphis 15, Memphis 16, Memphis 17, Memphis 18, Memphis 19, Memphis 20, Memphis 21, Memphis 22, Memphis 23, Memphis 24, Memphis 25, Memphis 26, Memphis 27, Memphis 28, Memphis 29, Memphis 30, Memphis Oct. 1, Memphis 2-8.

ROBERTSON, FRANK: Knoxville, Tenn., Sept. 19-24.

ROBINSON-DE VYNE: Sand Beach, Mich., Sept. 19-24. Waukegan 26-Oct. 1.

ROSSON, STUART (D. V. Arthur, mgr.): New York city Sept. 19-24. Brooklyn, N. Y., 26-Oct. 1.

ROGERS BROS.: Washington, D. C., Sept. 19-24.

ROYER BROS.: Red Bank, N. J., Sept. 19. Easton, Pa., 21, Allentown 22-23.

SABERS STOCK: Milwaukee, Wis., May 25—indefinite.

SAM PITMAN COMEDY: Cumberland Md., Sept. 26-Oct. 1, Altoona, Pa., 3-8.

SHALL WE FORGIVE HER: Buffalo, N. Y., Sept. 19-24.

SHARLEY DRAMATIC: Wichita, Kan., Sept. 19-24.

SHAW-MCCALLIFFE STOCK: Newport, R. I., Sept. 19-24. Woonsocket 26-Oct. 1.

SHEA, THOS. E.: Pawtucket, R. I., Sept. 19-24. New Haven, Conn., 26-Oct. 1, Hartford 3-8.

SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Bucyrus, O., Sept. 19-24.

SHERMAN, DAN (Robert Loomis and J. C. Davis, mgrs.): Hillsboro, Ill., Sept. 19-24.

SHERMAN, ROBERT: Colchester, Ill., Sept. 19-24.

SHORE ACRES (Wm. B. Gross, mgr.): Franklin Falls, Vt., Sept. 19. Concord 20, Manchester 21, Ashby, Mass., 22, Fitchburg 23, Lawrence 24, Lewiston, Me., 26, Rockland 27, Belfast 28, Bangor 29, Fairfield 30, Portland Oct. 1, Biddeford 3, Haverhill, Mass., 4, Lowell 5, Waltham 6, Salem 7, Lynn 8.

SIDE TRACKED (Elmer J. Walters, mgr.): Keewauke, Ill., Sept. 21. Princeton 22, Dixon 23, Sterling 24, Clinton 25.

SOTHERN, E. H.: New York city Aug. 29—indefinite.

SPEAR COMEDY: Elmira, N. Y., Sept. 26-Oct. 1, Williamsport 3-8.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Colorado Springs, Col., Sept. 19-24. Trinidad 26-Oct. 1.

SPOONERS, THE: Lancaster, Pa., Sept. 19-24. Wilmington, Del., 26-Oct. 1, York, Pa., 3-8.

STERN, EDWIN (Warner, bus-mgr.): Terre Haute, Ind., Sept. 19. Boonville 20, Boonville 21, Des Moines, Ia., 23, 24, Omaha, Neb., 25-Oct. 1, Kansas City, Mo., 3-8.

TENNESSEE'S PARTNER (Arthur C. Aiston, prop. and mgr.): Peoria, Ill., Sept. 25-27. Lincoln 28, Springfield 29-Oct. 1, Evansville, Ind., 2, Paducah, Ky., 3, Cairo, Ill., 4, Anna 5, Murphysboro 6, Cape Girardeau, Mo., 7, Poplar Bluff 8.

THE AIR SHIP (Jos. M. Gaites, mgr.): Butte, Mont., Sept. 18-24.

THE CHRISTIAN (Viola Allen): Albany, N. Y., Sept. 23, 24. Washington, D. C., 26-Oct. 1.

THE COMMO ORE (Julian Magnus, mgr.): Frankfort, Ind., Sept. 20. Lafayette 21, Racine, Wis., 22, La Crosse 23, St. Paul, Minn., 25-Oct. 1, Minneapolis 3-8.

THE CUCKOO (Smyth and Rice): Philadelphia, Pa., Sept. 19—indefinite.

THE DAWN OF FREEDOM (Paul Gilmore; Fred E. Gilmore, mgr.): New York city Sept. 19-Oct. 1.

THE DENVER EXPRESS (Holden Bros.): Cincinnati, O., Sept. 19-24.

THE DONOVANS (Robt. Mills, mgr.): Manchester, N. H., Sept. 19-21. Lowell, Mass., 22-24. Danvers 26, Beverly 27, Woburn 28, Lawrence 29-Oct. 1, Fall River 3-5, Franklin 6, Attleboro 7, Plymouth 8.

THE ELECTRICIAN (Blaney and Vance, mgrs.): H. H. Winchell, representative: Troy, N. Y., Sept. 19-21. Waterbury, Conn., 22-24. Hartford 25-28.

THE EVIL EYE (Sidney R. Ellis, mgr.): Trenton, N. J., Sept. 19. Easton, Pa., 20, Wilmington, Del., 21, Carlisle, Pa., 22, York 23, Altoona 24, Pittsburg 25-Oct. 1, Youngstown, O., 3, Warren 4, Canton 5, Toledo 6-8.

THE FRENCH MAID (Evans and Mann, mgrs.): New York city Sept. 3—indefinite.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Winona, Minn., Sept. 19. Owatonna 20, Austin 21, Effie 22, Ft. Wayne 23, Grand Rapids, Mich., 24, Watertown, S. Dak., 27, Artonville, Minn., 29, Millbank, S. Dak., 30, Aberdeen Oct. 1, Redfield 3, Huron 4, Mitchell 5, Sioux Falls 6, Luverne, Minn., 7, Lee Mars, Iowa, 8.

THE GIBNEY AND HOFFER STOCK (Jack Hoffer, mgr.): Piqua, O., Sept. 19-24. Troy 26-Oct. 1, Richmond 2-5.

THE GIRL FROM PARIS: Wheeling, W. Va., Sept. 19. Steubenville, O., 20. Zanesville 21, Detroit, Mich., 26-Oct. 1.

THE GIRL I LEFT BEHIND ME: Erie, Pa., Sept. 19. Titusville 20, New Castle 21, Canton, O., 22, Lima 23, Ft. Wayne 24, Grand Rapids, Mich., 25-Oct. 1, Dowagiac 2, Flint 3, Port Huron 4, Toledo, O., 6-8.

THE HEART OF CHICAGO (Eastern): Ed. W. Rowland, mgr.; Edwin Clifford, agent: Wausau, Wis., Sept. 18. Stevens Point 19, Ripon 20, Watertown 21, Wausau 22, Kenosha 23, Waubesa 24, Chicago, Ill., 25-Oct. 1.

THE HEART OF CHICAGO (Western): John B. Hogan, mgr.; W. C. Justice, agent: Pullman, Wash., Sept. 19. Spokane 20, Heienburg 22, Tacoma 23, 24, Victoria, B. C., 25, Wellington 27, Nanaimo 28, Vancouver 29, New Whetcom 30, Everett, Wash., Oct. 1, Seattle 2-8.

THE LOST PARADISE (Harrison J. Wolfe, mgr.): Birmingham, N. Y., Sept. 19. Meadville, Pa., 20. Youngstown, O., 21. New Philadelphia 22, Canton 23, Akron 24, Alliance 25, Sandusky 27, Lima 28, Ft. Wayne, Ind., 30, Bryan, O., Oct. 1.

THE MAINE AVENGED (Hamilton Harris, mgr.): Trenton, N. J., Sept. 24. Atlantic City 25, 27, Asbury Park 28, Paterson 29-Oct. 1.

THE MARQUIS OF MICHIGAN (Sam Bernard; E. Rosenbaum, mgr.): New York city Sept. 17—indefinite.

THE MISSOURI GIRL: Moline, Ill., Sept. 19. Keithsburg 22, Monmouth 23, Canton 24.

THE OLD HOMESTEAD (Thompson and Ripplak, mgrs.): New York city Aug. 30-Sept. 24. Rochester, N. Y., 25-27, Ithaca 28, Auburn 29, Syracuse 30, Paterson 26-Oct. 1, Woonsocket, R. I., Albany 3, Kingston 6, Poughkeepsie 7, Atlantic City, N. J., 8.

THE PAY TRAIN (Halford and Allen, mgrs.): Galion, O., Sept. 21. Shelby 22, Lorain 24, Findlay 26, No. Baltimore 27.

THE PILES OF GREATER NEW YORK (Forrest and Lang, mgrs.): Upper Sandusky, O., Sept. 19. Lima 20, Corry 21, Findlay 22, Delphos 23, Greenville 26, Muncie, Ind., 27, Marion 28, Elkhartown 29, New Castle 30, Anderson Oct. 1, Elwood 3, Tipton 4, Kokomo 5, Wabash 7, Huntington 8.

THE PRINCE (Fertis Hartman; George Bowles, mgr.): Toronto, Can., Sept. 19-24. Montreal 26-Oct. 1.

THE REAL WIDOW BROWN: Nashville, Tenn., Sept. 23-24.

THE STRANGE ADVENTURES OF MISS BROWN (Graham and Cohen, mgrs.): Raleigh, N. C., Sept. 19. Wilmington, S. C., 20, Sumter 21, Columbia 22, Augusta 23, Charleston 24, Savannah, Ga., 25, Jacksonville, Fla., 27, Albany, Ga., 29. Americus 30, Columbus 30, Macon Oct. 1, Atlanta 3, Athens 5, Anderson, S. C., 6, Spartanburg 7, The Sunshine of Paradise Alley Geo. W. Rver, mgr.; Amesbury, Mass., Sept. 19. Lowell 20, Salem 21, Lynn 22, Chelsea 23, Waltham 24, Boston 25-Oct. 1, So. Framingham 3, Woonsocket, R. I., 4, Putnam, Conn., 5, River Point, R. I., 6, New Bedford 7, Bristol R. I., 8.

THE TELEPHONE GIRL: Brooklyn, N. Y., Sept. 19-24. Buffalo 26-Oct. 1.

THE WHITE HEATHER: Brooklyn, N. Y., Sept. 19-24.

THE WHITE SLAVE: Chicago, Ill., Sept. 19-24.

THOMP, CLARA (Charles Throp, mgr.): Denver, Col., Sept. 18. Cripple Creek 30.

TOWN TOPICS: Manchester, N. H., Sept. 23, 24. Concord 26, Laconia 28, St. Johnsbury, Vt., 29, Montpelier 30.

TURNER DRAMATIC: W. Salem, Wis., Sept. 19-24.

TURNER STOCK: Toledo, O., indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Brooklyn, N. Y., Sept. 19-24. Jersey City, N. J., 26-Oct. 1, Baltimore, Md., 3-8.

UNCLE TOMMY: Springfield, O., Sept. 19. Chillicothe 21, Washington C. H. 22, Xenia 23, Springfield 24.

UNCLE TOM'S CABIN (Al W. Martin, mgr.): Dayton, O., Sept. 19-21. Columbus 22-23.

UNCLE TOM'S CABIN (Mason and Downs): Middletown, Conn., Sept. 19-24.

UNCLE TOM'S CABIN (Stetson's): William Kibbler, mgr.; Passaic, N. J., Sept. 19. Kingston, N. Y., 20, Hudson 21, Troy 22-24.

UNDER THE DOME (Eastern): Martin Golden, mgr. Harry Pierce, agent: Brockville, Can., Sept. 19. Kingston 20, Belleville 21, Coburn 22, Lindsay 23, Peterboro 24, Toronto 25, Hamilton 26, Brantford 27, Preston 28, Berlin 6, Guelph 7, London 8.

UNDER THE DOME (Western): Frederick Kimball, mgr.; W. C. Justice, agent: Hamilton, Mont., Sept. 19. Missoula 20, Wallace, Idaho, 21, Colfax, Wash., 23, Moscow, Idaho, 24, Pullman, Wash., 25, Spokane 26, Tacoma 30, Oct. 1, Victoria, B. C., 3, Wellington 28, Nanaimo 29, Vancouver 6, New Whetcom 7, Everett, Wash., 8.

UNDER THE RED ROBE: Baltimore, Md., Sept. 26-Oct. 1.

VANCE, ELMER E., COMEDY: Harrisburg, Pa., Sept. 19-24. Johnstown 26-Oct. 1.

VANITY (Gus Hill, mgr.): Elizabeth, N. J., Sept. 24. Uniontown, Pa., 25, Parkersburg, W. Va., 27, Marietta, O., 28, Zanesville 29, Dayton 30, Springfield Oct. 1, Cincinnati 3-8.

WAITE COMEDY (Wm. A. Haas, mgr.): Paterson, N. J., Sept. 19-24. Womers, N. Y., 26-Oct. 1, Newburg 3-8.

WAITE'S STOCK (Harry Yeager, mgr.): New Bedford, Mass., Sept. 19-24. Fitchburg 26-Oct. 1, Troy, N. Y., 3-8.

WARD AND VOKES (E. D. Stair, mgr.): Indianapolis, Ind., Sept. 22-24.

WARNER COMEDY: Waukon, Ia., Sept. 19-24.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Troy, N. Y., Sept. 19. Schenectady 20, Utica 21, Syracuse 22, Rochester 23, 24, Toledo, O., 25, 26, Columbus 27, Dayton 28, Indianapolis, Ind., 29, 30, St. Louis, Mo., Oct. 2-8.

WHAT HAPPENED TO JONES (Broadhurst Brothers, props., Len B. Sloss, mgr.): Hudson, N. Y., Sept. 19. Pittsfield, Mass., 20, No. Adams 21, 22.

WHAT HAPPENED TO JONES (Canadian): W. H. Wright, mgr.; Quebec, Can., Sept. 19-21. Cornwall 22, Brockville 23, Kingston 24, Morrisburg 27, Napanee 28, Deseronto 29, Belleville 30, Cobourg Oct. 1, Bowmanville 3, Peterborough 4, Lindsay 5.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Baltimore, Md., Sept. 19-24.

WYAT SMITH LEFT HOME (Broadhurst Bros., mgrs.): Indianapolis, Ind., Sept. 19-21. Columbus, O., 21, 22, Toledo 23, 24, Cleveland 25-Oct. 1, Washington, D. C., 3-8.

WIEDMAN'S COMEDIANS (Willis Bass, mgr.): Nevada, Mo., Sept. 19-23. Carthage 26-Oct. 1, Guthrie, Okla., 2-8.

WILSON, EDWICK H.: Albion, N. Y., Sept. 19-24. Bradford, Pa., Oct. 3-8.

WILSON, GEO. W.: (E. V. Phelps, mgr.): Bath, Me., Sept. 19-24. Nashua, N. H., 26-Oct. 1.

WILSON THEATRE (E. C. Wilson, mgr.): Lansing, Mich., Sept. 19-24. Jackson 26-Oct. 1, Marion, O., 3-8.

YANKEE DOODLE DANDY: New York city—indefinite.

YON YONSON (Thall and Kennedy, mgrs.): St. Paul, Minn., Sept. 18-24. Minneapolis 25-Oct. 1, Sioux City, Ia., 3, 4, Sioux Falls, S. Dak., 5, Mankato, Minn., 6, Albert Lea 7, Austin 8.

BOSTONIANS: Lawrence, Mass., Sept. 19. Portland, Me., 21. Boston, Mass., 26-Oct. 1.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS FRANK: Poughkeepsie, N. Y., Sept. 20, Albany 21, 22.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Martin's Ferry, O., Sept. 19. Rochester, Pa., 20, Salem, O., 21, Youngstown 22, Beaver Falls, Pa., 23, New Castle 24.

EL CAPITAN (Harley and Rheinstrom, mgrs.): St. Johnsbury, Vt., Sept. 19. St. Albans 20, Burlington 21, Rutland 22, Chittenden Falls, N. Y., 23, Saratoga 24.

1922: Albany, N. Y., Sept. 19. Scranton, Pa., 20, Wilkes-Barre 21, Pottsville 22, Carlisle 23, Allentown 24.

HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—indefinite.

JACK AND THE BEANSTALK: Portland, Me., Sept. 19-21.

LAWSON OPERA (S. B. Patterson, mgr.): Kendallville, Ind., Sept. 19. Coldwater 20, Adrian, Mich., 21-22. Three Rivers 23, Allagan 24.

NIELSEN, ALICE: Buffalo, N. Y., Sept. 19-24. New York city 26—indefinite.

ROBIN HOOD, JR.: Lowell, Mass., Sept. 19-21. Lawrence 22-24.

ROYAL ITALIAN OPERA: Philadelphia, Pa., Sept. 19-Oct. 1.

THE GLEISHIA: Stamford, Conn., Sept. 19. Bridgeport 20, Waterbury 21, Derby 22, New London 23, Norwich 24.

THE HIGHWAYMAN: Chicago, Ill., Sept. 19-Oct. 8.

WAITE COMIC OPERA: Fall River, Mass., Sept. 19-24.

WILDER OPERA: Minneapolis, Minn., Sept. 11—indefinite.

WILSON, FRANCIS: New York city Sept. 19—indefinite.

VARIETY.

AMERICAN BURLESQUES (Bryant and Watson, mgrs.): Baltimore, Md., Sept. 19-24.

AUSTRALIAN BURLESQUES (Bryant and Watson, mgrs.): St. Louis, Mo., Sept. 18-24. Chicago, Ill., 25-Oct. 1, Louisville, Ky., 2-8.

BLACK CROOK: Troy, N. Y., Sept. 19-24.

BON TON BURLESQUES (St. Louis, Mo., Sept. 12-17.

BOWERY BURLESQUES (Bryant and Watson, mgrs.): Brooklyn, N. Y., Sept. 19-24. New York city 26-Oct. 1, Newark, N. J., 3-8.

BROADWAY BURLESQUES (Feldman and Lewis, mgrs.): Indianapolis, Ind., Sept. 19-24. Louisville, Ky., 26-Oct. 1, Chicago, Ill., 3-8.

CITY CLUB: Chicago, Ill., Sept. 19-24. Cincinnati, O., 25-Oct. 1, St. Louis, Mo., 3-8.

CLARE BROS. ROYAL BURLESQUES: New York city Sept. 19-Oct. 1, Dayton, O., 3-8. Columbus 6-8.

DAINTY DUCHES (Weber and Field): Baltimore, Md., Sept. 19-24.

EUROPEAN SENSATION: New York city Sept. 19-24.

GAY GIRLS OF GREATER NEW YORK (Southmayd and Collier, props and mgrs.): Middletown, Conn., Oct. 3. Wallingford 4, Winsted 6, Fishkill, N. Y., 7, Middletown 8.

GAY MORNING GLORIES: Buffalo, N. Y., Sept. 19-24. Troy 26-28, Albany 29-Oct. 1.

GAYEST MANHATTAN: New York city Sept. 19-24.

HYDE COMEDIANS: Brooklyn, N. Y., Sept. 19-24.

IRWIN BROS.: Cleveland, O., Sept. 19-24.

ISHAM, - OHN W.: New York city Sept. 19-24.

KICKERBROCKERS: Jersey City, N. J., Sept. 19-24.

LESTER AND HILLIARD: New York city Sept. 19-24.

LITTLE LAMBS: New York city Sept. 19-24.

LONDON BELLES: Providence, R. I., Sept. 19-24.

MERRY MADNESS: Paterson, N. J., Sept. 19-24.

MOLLIN BOULE: Detroit, Mich., Sept. 19-24.

NIGHT OWLS: Philadelphia, Pa., Sept. 19-24.

OUTDOORS (John W. Laham): Washington, D. C., Sept. 19-24.

ORIENTAL OUTDOORS: Antigo, Wis., Sept. 19. La Crosse 20, Winona, Minn., 21, Rochester 22, Wausau 23, Eagle Grove, Ia., 24.

PARISIAN WIDOWS: Newark, N. J., Sept. 19-24.

POUSE CAFE: Newark, N. J., Sept. 19-24.

REILLY AND WOODS: Buffalo, N. Y., Sept. 19-24.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., S. pt. Oct. 1.

RICE AND H

Tom H. Marks, Alex Marks, Herbert K. Bella, Tony Fielda, Tom Shae, Edd De Voe, Lee J. Kellam, Will Millard, Edd Vail, Mrs. Amos

MARKS BROTHERS (No. 2).—R. W. Marks.

proprietor and manager; Joe Marks, business manager; Ernest Marks, advance agent; Albert Devere, stage manager; Blanch Myers, musical director; Mack Marks, property man.

Marka, Joe Marka, Mack Marka, Albert Devere, W. A. Clark, Chris Allan, --nox Gavin, Herbert Wall, May A. Bell, Jennie Plat, Agnes Earl

Grace Whitcher, Millie Bell, Blanch Byers, Master George. Tour began at Perth, Ont., on Sept. 5.

SECOND INSTALLMENT.*

MISTAKES WILL HAPPEN.—Jacob Litt, proprietor of the W. L. Williams, 1000 Broadway, says that the following are the names of the persons who have been mistaken for him in the past:

MULDOON'S PICNIC (No. 2).—Yank Newell, manager; Frank A. Small, business manager; Barney Ferguson, Charles Goodman, Ted Pessler, Seth M. Crane, Dick Forman, and Ed Spencer, business managers; J. D. Leddingwell, advance agent; Charles Dickson, Henrietta Crossman, Nannette Croomstock, Charles E. Kirby, Edmund Lawrence, Ben D. Denno, Adah Eckert, Carrie Behr, Franklin Garland. Tour began at Chicago, Ill., on Sept. 18.

laney, Little Velma, Vora Wilson, Ferda, Signor Hart, Gracie Plaistend, Katie Raymond, Joseph J. Mackie.

SIDE TRACKED (Eastern).—A. Q. Seamon, proprietor; L. C. Yeomans, manager; J. K. Roberts, business manager; W. W. Cullison, stage manager; J. A. Lewis, musical director.

J. J. Brophy, master of transportation, E. H. O'Connor, L. C. Yeomans, W. W. Cullison, Frank Pool, R. Edgar Vance, Billy Bowers, William R. Healy, George Abbott, J. J. Brophy, Gustaf

THE REAL WIDOW BROWN.—A. O.

Scammon, proprietor; H. W. Brown, manager; H. E. Smith, advance agent; R. J. Ward, treasurer; F. E. Beane, stage-manager. Frederick E. Beane, Hal W. Brown, Eddie Clark, Austin

A. Walsh, Charles Barrington, H. J. Ward, Phil Thippits, Beatrice Gambles, Alice Keller, Mrs. Keller, Blanch Henshaw, Beatrice Renner, Alda Woolcott. Tour began at Harrisburg, Pa.

TOWN TOPICS.—World, Garnella and Mack, proprietors; E. N. McDowell, manager; E. A. Moore, business-manager; Charles E. Graham.

stage-manager; O. R. Mayhoad, musical director; E. E. Brown, property man. John W. World, W. H. Mack, Robert Garnella, Charles E. Graham, Charles Roach, James Donaldson, Frank Daye.

Marie Leslie, May Cunard, Alice Lorraine, Helen Bronner, Lottie Hyde, Beatrice Hastings, May Shirk, Madge Marlon. Tour began at Danbury, Conn., on Sept. 3.

STOCK COMPANIES.
HELASCO THALL CO.—Meat, Shell, and

BEASCO-THEAT CO.—Mark Thall and Fred Belasco, proprietors; George Osbourne, manager. Ernest Hastings, Howard Scott, Wallace Shaw, Frank Denithorne, Charles Bry

ant, Francis Yale, Daniel Halifax, Carlyle Moore, Walter Belasco, Clarence Mountain, George Osbourne, Gretchen Lyons, Edna Ewen, Gertrude Foster, Juliet Crosby, Marie Howe, Margaret

Yost, Inltz Avon, Laura Crews, Mia Wells, Mrs. F. M. Bates, Christina Hill. Tour of Pacific Coast begins on Oct. 1.

—J. H. Emery, manager; J. R. Pitman, stage manager; Max Heindl, musical director; James Duffy, property man. Lillian Lawrence, Maude City, Mo.

Ozell, Marj Sanders, Lizzie Morgan, Marian A. Chapman, Rose Morison, J. H. Gilmour, Charles Mackay, William Humphrey, James O. Barrows, Tony Cummings, Lindsay Morison, J. L. Seeler.

GIRARD AVENUE THEATRE STOCK.—

George Metzel, treasurer; George R. Edeson stage-manager; Charles L. Bowman, musical director; John Motz, property man; George Pur-

via, master mechanic; W. A. Street, artist; F. Hickman, electrician. Joseph Kilgour, George R. Edson, George Barbier, Edward Middleton Edwin Emery, Frank Roberts, Gilbert Ely, Wil-

son Hummell, Herbert Lack, Valerie Bergere Emma Maddern, Daisy Lovering, Alice Pennoyer, Mary R. Kennevan. Season began on Sept 2 at Girard Avenue Theatre, Philadelphia.

GRAND OPERA HOUSE STOCK CO.—
Tri-State Amusement Company, proprietors;
James Jay Brady, general manager; Lew

Parker, manager; Willie Schaffer, treasurer; Walter Craven, stage-manager; H. Mohr, musical director. Emmett Corrigan, Gus Weinberg, Mortimer Snow, Thomas Doyle, Hudson

Liston, Herbert Chesley, Joseph Walsh, Harry Stubbs, Maud Edna Hall, Catherine Campbell, Effie Dinmore, Senon at Grand Opera House St. Louis, Mo., began Sept. 12.

HOPKINS' STOCK CO.—John D. Hopkins manager; Harry Earl, business-manager. Beatrice Leib, Carl Smith Searle, James McCann

Arthur Macley, D. G. Gillespie, Theo Keogh
George Forrester, James Keane, William Fitz
gerald, Carrie Lamont, Flora Crowell, Eloise
French, Baby Lewis, Robert Hay, Robert Hay

NEILL COMPANY.—James Neill, proprietor

and manager; E. H. Neill, business-manager
Robert Morris, stage-manager; Herman Bell
stadt, musical director; Fred Wallace, property
man. James Neill, Herschel Mayall, Joseph E.

Everham, Charles Wyngate, Robert Morris, Emmett Shackelford, Allen Patton, E. L. Brent George Bloomquest, Hardee Kirkland, Fred Wallace, Edythe Chapman, James Mearns, Anna

face, Elythe Chapman, Agnes Maynard, Angel
Dolores, Ray Goldman, Florence Modena, Mabe
Kelly. Tour begins on Sept. 25 at Pike Oper
House, Cincinnati, Ohio.

SHUBERT STOCK CO.—Sam S. Shuber proprietor; A. Thalheimer, manager; Lee Shubert, treasurer; Kendal Weston, stage manager; Fred Minton, property man; Kendal Weston, costumer.

ton, Charles Arthur, Frank Sheridan, William J. Stone, John L. Saphore, Walter Walker, Lewis Bress, John Cahill, Beryl Hope, Margaret Dib-

STANDARD THEATRE STOCK CO.—

G. Jermon, proprietor; C. L. Durban, manager; T. L. Smith, business-manager; Arthur G. Williams, treasurer; William Parke, stage-manager; Fred Chavalla, musical director.

Farrell, Joseph Conyers, Del De Lewis, John F. Webber, Walter Stull, Wilton Douglass, Leigh McDowell, Evan Harries, Louis Freidenberg.

George Carter, Olive Berkley, Edith Ward
Hattie Neville, Ethel Elder, Gladys Lynn, Ma
Stowe, Little Lillie Steel. Season at the Stand
ard Theatre, Philadelphia.

MUSICAL COMEDY.

THE TELEPHONE GUILD.—Lederer and McLellan, proprietors; Fred Ross, business manager; Fred M. Mayer, representative for Mr. Mann and Miss Linman; Nick Long, stage

manager; George P. Towle, musical director; Fred Howard, property man; Joseph Brabls

PROFESSIONAL CARDS.

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Having resigned from Mr. Daly's company, refusing to play parts assigned him in *Cyrano De Bergerac*, is at liberty to negotiate for

LEADING BUSINESS.

A repertoire of over seventy star and leading parts in the greatest dramatic successes. * Emphatic hits in *Wilfred Denver*, *Reuben Warner*, *Romeo*, *Armand Duval*, *Arthur Hummingtop*, *Budleigh Woodstock*, *Joe Saunders*, *Edmund Dantes*, *The Ensign*, *Jack Rutledge*, etc. * Other pronounced successes: *De Neipperg* (Sans Gene), *Nazare* (Cherry Pickers), *Mr. Augustus Pitou's* companies. *Iago*, *Volage*—Mantell company. * Previous engagements: Booth, Barrett, Modjeska, Wainwright, Boston Museum.

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Last eight years with the following companies: 4 years as *Surgeon Fielding in Held by the Enemy*, 4 years as *Gen'l Kennon in The Girl I Left Behind Me*.

STOCK COMPANIES OR FIRST CLASS COMBINATIONS.

ADDRESS 356 LEXINGTON AVENUE, NEW YORK

Mr. Stuart not only looked the soldier but was the soldier in every sense of the word.—*Buffalo News*.

Mr. W. H. Stuart was excellent as *General Kennon*, playing the part throughout with truth, feeling and dignity and, in the closing scene of the third act, where the temptations to more theatricism are great, with a natural

pathos and quiet force that were exceedingly effective.—*COL. WARREN, Rochester Democrat and Chronicle, Rochester, N. Y.*

W. H. Stuart played the role of *Gen. Kennon*, and the manner in which he interpreted it would suit the most exacting military critic. *Boston Globe, Boston, Mass.*

carpenter; Malcolm R. Craig, electrician; Annie Sause, wardrobe mistress; Louis Mann, Clara Lipman, Nick Long, Joseph F. McDonald, Joseph C. Fay, Avery Livingstone, Erick Burnham, Ben T. Dillon, C. Harry Kittredge, Samuel P. Fisher, Sarah McVicker, Rose Braham, Helen Harrington, Caroline Heustis, Nellie Douglas, Lillie Collins, Florence Gamage, Anita Austin, Grace Gresham, Jane Marbury, Mary Post, Lillian Menzies, Eva Holbrook, Mathilde Duncan, Lillian Austin, Lotte Wilkins, Emma Allen, Minnie Woodbury, Nellie Berwick, Jeanne Bertrand, Lena Bradford, Mamie Chapin, Rene Collins, Lena Schuster, Margaret Donelson, Martha Fancher, Lulu Farrance, Mabel Freyner, Helen Gordon, May Hampton, Florence Luberle. Tour began at Newark, N. J., on Sept. 5.

OPERA COMPANIES.

CASTLE SQUARE OPERA COMPANY.—George A. Kingsford, manager; James Forbes, press representative; Harry B. Mather, treasurer; Edward P. Temple, stage-director; Adolph Liesegang, musical director; Frank King, scenic artist; William Hoover, machinist; Grace Golden, Lizzie Macnicol, Attalie Claire, Villa Knox, Alice Campbell, Gertrude Quinlan, Rose Leighton, Yvonne de Treville, Grace Romasing, Joseph F. Sheehan, William G. Stewart, Raymond Hitchcock, Harry L. Chase, Frank Moulton, Frank Ranney, Algernon Aspland, Fred Urban, S. P. Veron, Eva Anderson, George Deland, Elme Hamilton, Polly Hubbard, Emma King, Julie Cotte, Ida Clark, George French, Genevieve Gabrielle, Ella Altman, Agnes Starburg, Mary Faine, Frankie Sherwood, Charlotte Franklin, Cora Scribner, Grace Bauer, Dolly Delroy, Lillian Martinez, Pearl Hamlin, Rose Ashland, Madge Perry, Adele Ferguson, Sallie Johnson, Stella Madison, Madge Lawrence, Mary Poole, Mae Burt, Cora Franklin, Herman Haynes, Charles Scribner, J. G. Gibson, John Rose, Charles A. Budge, Arthur Updegraff, Frank Howard, C. D. Edmonds, William Pringle, R. O. Risley, James Donahue, William Douglas, William C. White, A. Michael, W. Cluxton, E. Danton. Season at American Theatre, New York city, began on Sept. 5.

COMIC OPERA.

BEGGAR PRINCE OPERA CO.—F. A. Wade, proprietor; E. L. Graves, business manager; Lee Woolworth, director; C. M. Dow, advance agent; F. A. Wade, E. L. Graves, Charles Tobin, F. Wade Cleveland, Harry Cartwright, Bob Anderson, Etta Merria, Puss Covey, Emmie Graves, Maud Hank, Clara Hodges, Fanny Graves, Gerlie Tobin.

DOROTHY MORTON OPERA CO.—Jack Shields, business manager; Richard F. Lindsay, musical director; Dorothy Morton, Marie Bell, Sylvester Cornish, Marcel Stephens, Josephine Baird, May Earle, Hubert Wilke, Edward Webb, Will Stephens, Ben Lodge, George Callahan, Will Brown.

VAUDEVILLE, BURLESQUE, AND EXTRAVAGANZA.

AUSTRALIAN BEAUTIES.—Bryant and Watson, proprietors; F. S. Pierce, manager; G. H. Hamilton, advance agent; Silas Webb, treasurer; Smith O'Brien, stage manager; Harry Rogers, musical director; Winfred Mansfield, property man; Grant Hoag, electrician; Williams and Adams, Higgins and Leslie, the La Vellies, Hazelton and Vedder, Baroness Blanc, Winifred Stewart, Smith O'Brien, Ruby Marion, Marion Blake, May De Campe, Idalia Austin, Josie Allen, Ada Hong, Blanch Phelps, Edith Kennedy, Nellie Phelps, Etta Hargus, Lillie Shugard, Eva Wren, Harry C. Bryant. Tour began at Montreal, P. Q., on Aug. 22.

DAVE MARION'S EXTRAVAGANZA CO.—Warren J. Ferguson, manager; Frank Bush, Marion and Vedder, Lew Wells, Millard and Mantell, Marlow Sisters, George Barlow, Hall Sisters, Eva Euker, Dora Hall, Mazie Hall, Mabel Dupree, May Dunlap, Jennie Marlow, Lily Marlow, Blanche Wilson, Madge Truaine, Grace Moore, Dot Webster, Minnie Smith, Pearl Irving, Fannie Vedder.

GAY GIRLS OF GREATER NEW YORK.—Southmayd and Coiden, proprietors; J. P. Southmayd, manager; A. D. Cameron, business manager; Dave Robinson, advance agent; William Lassburg, musical director; Al. Latoska, property man; George H. Wilson, electrician; Lester and Hilliard, La Clede and Raymond, Goldsmith Sisters, O'Connell and Mack, Showalter and Zane, Bertha Wayne, Mlle. Latoska, Jeannette Hobson, Maud Wilson, Oliver Gray, Leon Fuller, Jeannette Mansfield, Rose Naylor, Edith Wilson, Smith and Wilson, Cole and Johnson, Evelyn Russell. Tour begins at Middletown, Conn., on Oct. 3.

HURLY BURLY.—Weber and Fields, proprietors; L. C. Teller, manager; Robert Stone, advertising agent; Al. Minehan, treasurer; Julian Mitchell, stage manager; John Stromberg, musical director; William Guyer, property man; Weber and Fields, Fay Templeton, Peter F. Dalley, Ross and Fenton, Bessie Clayton, John T. Kelly, Dave Wardfield, Angeles Sisters, Beaumont Sisters, Josephine Allen, Frankie Bailey, Bonnie Maginn, Misses Bell, Dunbar, Edwards, Minnie Gaylor, Mollie Gaylor, Escott, Robinson, Stromberg, Loeb, Poore, Sherwood, Desmond, Pierrepont, Wallace, Belle Armstrong, Nette Armstrong, Baird, Grey, Almscoe, Wyatt, Wil-

lams, Sadler, Harvey, Moore, Gibson, Randalson, Irving, and Harris, Messrs. Belmer, Thomas, Russell, West, Wightman, Lottie Fieles, Mrs. Klein. Season began at New York city on Sept. 5.

HIDE COMEDIANS.—James Hyde, proprietor and manager; Helene Mori, McIntyre and Heath, Hayes and Lytton, Montgomery and Stone, Reno and Richards, Lafayette, Canfield and Carleton, the Goolmans, Joseph H. Weeks, Fanny Goodrich. Tour began at Brooklyn, N. Y., on Sept. 19.

LONDON GAIETY GIRLS.—Ed B. White, proprietor and manager; John A. Flynn, advance agent; Gus Mills, stage manager; Fred Huff, musical director; Charles Acker, property man; Ed B. White, John A. Flynn, Gus Mills, Harry McAvoy, William Gilson, Harry Burgoyne, Charles Acker, Fred Huff, Miss Rolla White, Miss Tot Guichard, Kittle Countess, Ada Countess, May Shields, Madge Dixie, Madeline Sadai, Regenia Sadai, Jessie Lytell, Helen Bertrand, Neva Ellis, Minnie Gray, Cad Gomez, May Gorman. Tour began at Brooklyn, N. Y., on Aug. 15.

METROPOLITAN BURLESQUERS.—Phil Sheridan and Jack Faust, proprietors; Jack Faust, manager; H. I. Ellis, advance agent; Will G. Williams, stage manager; Ed Morbach, Jr., musical director; Charles G. Cox, property man; Ollie Hood, Sophie Thorne, May White, Anna Ward, Emily Howard, Laura Cook, Belle Kennedy, Jessie Burdock, Helen Englehart, Adella Rose, Masie Williams, Mille Nooyah, Thomas Nelson, William G. Williams, Dan Glinseret, Harry Demoulo, Margaret Scott, Kitty Brown, Pearl Wood, Fannie Winfred, Birdie Allen, Bertha London, Ada Madden, Emma Chacon, Carrie Stith, Fannie Hudson, Stella Martin, Rose George, Frank Sutton, Sherman Coates, Henry Winfred, Arthur Coates.

MOULIN ROUGE.—Fred Rider, proprietor and manager; Bob Gordon, acting manager; Frank Logan, advance agent; E. Rider, treasurer; Ed Kelly, electrician; Harris and Walters, Willis and Collins, Cooper and Stewart, Cuerdo and Nolan, Sisters Macari, Sisters Batchelor, Etta Fields, Madge Darrell, Minnie Stone, Lillian Belmont, Grace Raymond, Dottie Murray, Bebe Barrett, Ida Kelly, Helen Marsden, Nellie Harvey, Eva Gordon.

NIGHT OWLS.—Fred Rider, proprietor and manager; George C. Francis, general manager; E. S. Hodges and Lew Oberworth, advance agents; Joseph Herdlicka, musical director; Charles Lillian, electrician; May Clark Van Osten, Frey and Allen, Hamilton and Wiley, Charles Falke, Rob Robinson, Slim Collins, Yale and St. Clair, Harvey Sisters, Ida Walling, Florence Wragland, Gerlie Keith, Ray Harvey, Agnes Castle, Blanch Rose, Louise Watson, Ada Bradford, Carrie Arnold, May Strahl, Adele Jacques.

PICKETT'S COMEDIANS.—Willis Pickett and L. S. Goulland, proprietors; Louis S. Goulland, manager; John F. Crowley, business manager; Henry Wolf, advance agent; J. F. Crowley, treasurer; Ed Christie, stage manager; Louis N. Isaacs, musical director; Edwin Conley, property man; Willis Pickett, L. S. Goulland, J. F. Crowley, Henry Wolf, Ed Christie, Williams and Melburn, Temper and Langdon, J. W. Hampton, George Whitten, Louis N. Isaacs, Charles D. Everitt, Lizzie Pickett, Grace Pickett, Lillian Pickett, Blanche Pickett. Tour began at North Adams, Mass., on Sept. 2.

POUSE CAPE.—Weber and Fields, proprietors; Archie H. Ellis, manager; Max Fields, advance agent; John Freese, stage manager; James A. Johnston, musical director; Percy MacGirr, property man; Hallen and Fuller, Dalley and Hilton, the Fremonts, John G. Sparks, Thomas O'Brien, Brothers Damm, the Musical Johnstons, Harris and Fields, Mayme Gehrue, Rodah Rivers, Maud Courtney, Marion Harland, Clarice Shipman, Mary Dalley, Lulu Sanger, Emma Mallett, Edith Howard, Dorothy Walker, Flo Hamilton, Mary Mintrun, Nellie Parkes, Jessie Ballard, George Ballard, Jessie Bequidrey, Allie Hope, Beatrice Hammond, Phoebe Gehrue, Mary Clements. Tour began at Providence, R. I., on Sept. 5.

RICE AND BARTON'S BIG GAIETY SPECTACULAR EXTRAVAGANZA CO.—Rice and Barton, proprietors and managers; R. F. Trevellick, representative; Dan Schiller, musical director; Frank Walters, carpenter; Rice and Barton, Frankie Haines, Hattie Milla, Charles Mack, Pat Toughy, Josie Flynn, Idylla Vyner, F. H. Eckhoff, William Swan, Mlle. Elsie, Florine Princeton, Dot Webster, Mlle. Cleo, Helen Mariatt, Flo Coleman, Annie Gordon, Marvel Princeton, Eddie Miles, Sadie Harger, W. H. Barton, Frank Bombard, Daisy Mallett, Julia Key. Tour began at Philadelphia, Pa., on Sept. 12.

ROSE HILL ENGLISH FOLLY CO.—Rice and Barton, proprietors; J. Herbert Mack, manager; Gus W. Hogan, advance agent; Charles Cordes, musical director; Frank C. Brown, property man; Lillian Washburn, Cain and Mack, Jeanetta Elliott, Blanche Newcomb,

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THE EVIL EYE.—Charles H. Yule and Sidney R. Ellis, proprietors; C. J. Walker, advance agent. William Blaisdell, Robert Rosaire, Thomas Elliott, George A. D. Johnson, George D. Melville, Zeph Gondrault, W. H. Bartholomew, Eddie Caron, T. William Stuart.

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geon, Harry Webster, Louis Franklin, Orin Hooper, Clara Lavine, Rena S. Howard, Rose Kessner, Julia Ruppel, Annie Courtney, Flora Mousley, Lillian Florence, Rita Purcell, Ethel Moore, Adelle Kessner, Jennie Ruppel, M. G. Deville, W. B. Harrison, S. W. Thomas, J. D. Anderson, G. Z. Ramsden, H. B. Williams, James Carleton, H. R. Richards, Monarch Four, Althea Twins, Sara Althea, Madge Taggart, Emma Tugua, Rachel Moneton, Adelle Sargent, Mollie Thornton, Ada Isaacs, Mildred Cortman, Pollie Sailer. Tour began at Paterson, N. J., on Sept. 1.

TELEGRAPHIC NEWS

CHICAGO.

Every Place of Amusement Again Open—
"Biff" Hall's Chronicle.
(Special to The Mirror.)

CHICAGO, Sept. 19.
Every place of amusement in Chicago is open again. The last one to swing into line was the Grand Opera House, which opened last evening, packed to the doors, with the new Primrose and Dockstader Minstrels. The show made a big hit. Dockstader is the only "up-to-date" who blacks his face and in his own line Primrose is inimitable. The two have surrounded themselves with clever people and they give a most enjoyable performance. The week is likely to be a record breaker at the Grand. Madame Modjeska, Roland Reed, and Edison R. Jack is already here to boom Reed. Changes of bill are to rule this week. At the Columbia this evening Andrew Mack was followed by Smith and De Koven's last season New York success, The Highwayman, seen for the first time here. The cast is a strong one, embracing Joseph O'Mara, Camille D'Arville, and Jerome Sykes, and as we have not had good light opera in some time the run is likely to be successful.

This year the Forty Club dinners will be given at the Grand Pacific Hotel instead of at the Wellington. The first will take place Sept. 27 and will be a sort of military affair, with Colonels Turner, Young, and Kavanaugh, of the Illinois volunteers; William Gillette, of Secret Service; Jerome Sykes, Joseph O'Mara, and others.

There was another change of bill at McVicker's last night, Chauncey Olcott, who did a great week, by the way, being followed by Charles S. Dickinson, Henrietta Crossman, and charming little Nanette Comstock in Grant Stewart's new farce, Mistakes Will Happen. It is very funny and pleased an immense audience. Manager Litt has mounted it sumptuously and given it a perfect cast.

I was glad to see our old friend John Kernell coming out of a bank the other day—particularly so because he was not pursued. He had been sending money home, which is a great feat thus early in the season. John was with the Broadway Burlesquers at the Gaiety.

This is the third and final week of The Conquerors at Powers' New Theatre, where it has been doing a large business. It will be followed next Monday by William Gillette in a revival of Secret Service.

About midnight Saturday two policemen on State Street heard a series of terrific explosions. It was Lincoln J. Carter removing his latest melodrama, Remember the Maine, from the Alhambra to the Lincoln, where it opened to two immense houses yesterday. Barney Ferguson, "His Sluggers," and Charlie Gorman followed it at the Alhambra in a revival of Muldoon's Picnic.

Revolutions, by the way, are the rule at the outside houses this week. Up at the Adelphi yesterday Fred Bryton delighted two large houses as Badger in The Streets of New York. Dear old Bartley Campbell was in evidence at the Bijou, where The White Slave was given, also at Hopkins', where the stock company put on Fate. And at the Lyceum another "highwayman," Jack Sheppard, is the bill.

After a good week at the Lincoln Coon Hollow opened yesterday over at the Academy of Music.

"I like Chicago," said Chauncey Olcott to Charlie Richman the other day. "Last season I played to \$800 on the week here; this year I opened to \$1,200." Can you blame him? Which reminds me that Richman left here Saturday to join the Daly company. This means that his smiling face and hearty manner is brightening up the Lambs' Club house when you read this.

The great naval spectacle is announced to open at Tattersall's to-morrow night, with "40,000 superficial feet of water," W. A. Brady, Flo Ziegfeld, Jay Rial, Ted Marks, and eight new warships. We look for great things. (Wonder if Brady will produce The Turtle in this tank when he brings it here?) I'll tell you all about the spectacle next week.

Ted Marks, by the way, is still the delight of the promenades. He has been riding along the boulevards of late in a low-neck hack.

Last week Hoeffler's Gibney company struck Auburn, Ind. The property list called for 2-22 revolvers. At 5 P.M. the local property man showed up with a basket full of guns, saying he could only get 143.

Manager Powers, of Powers' New Theatre, left for your city last Wednesday to see A Brace of Partridges and other new plays. He will return to-morrow. It is likely that A Brace of Partridges will be put on at his house for a long run next Summer.

At the Court Theatre (formerly the Criterion) Manager Woolcott's stock company is presenting The White Squadron this week. At the Academy of Music last Friday evening Will H. Bray performed his part of the Minister to Dahomey in A Texas Steer for the two thousand five hundredth time.

John Crittenden Webb, of this city, will send his successful war drama, The Heroes of '98, recently produced at Hopkins', on the road about Oct. 1 with a strong company.

BUFF HALL.

BOSTON.

Production of On Land and Sea—Timely Gossip of the Hub.
(Special to The Mirror.)

BOSTON, Sept. 19.

Boston theatres are sure of large audiences this week, for there is a convention of Odd Fellows in this city, and the only trouble will be on Wednesday, when the parade may interfere with the matinees; but the evening performances will more than make up with the throngs of visitors. The result was very appreciable in the attendance to-night, when all the houses did an overwhelming business.

One of the most interesting changes in bill was at the Park, where The Ballet Girl began a short engagement with a number of changes in the cast from that which the piece had last winter. Most interesting of all the newcomers was Catherine Bartho, well remembered by many as Beauty Bartho of Aladdin as given three seasons ago. She has not been seen here since, and her dances made a big sensation.

At the Columbia On Land and Sea was produced for the first time in America, and judging by the presentation to-night it should enjoy a popular success, as it has all the elements to please. The fact that John Young painted the scenery and Dave Brahm wrote

the music indicates that no effort has been spared to give it an effective setting and catchy music. There are land and sea sensations to carry out the title of the piece. For the terra firma one comes the introduction of a steam threshing machine in full operation, while the sea episode is the explosion of a ship, throwing sailors and passengers into the ocean. The company includes George P. Tiffany, Henry Pierson, Joseph Rawley, W. H. Harvey, R. J. Moye, James T. McEnary, John F. Loughney, W. H. Smith, Harry Matthews, Herbert Jones, Charles A. Barrett, J. W. Herbert, little Nellie Claire, Edith Ives, Louise Muller, Anna Barclay, and Alice Gilmore.

The management of the Castle Square evidently intends to please the popular fancy this season, judging by the choice of a play for this week. Mr. Barnes of New York, which has not been seen here for a long time, was the offering to-night, and gave Jack Gilmore a chance to repeat the success of former years. Lillian Lawrence was the fair Corsican, and gave the character all the effectiveness which it demanded. The mounting was of the Castle Square excellence, and all the favorites were in the cast.

I don't know who is responsible for the ten-strike made at the Bowdoin Square, but some one deserves credit for securing Mamie Gilroy as the soubrette of the stock company. She made her first appearance there to-night, and was the feature of the performance of The Little Detective, in which she was seen at her best.

A Sure Cure was the attraction at the Grand Opera House to-night, introducing a new star to the Boston stage. Charles Wayne made a popular success, and the piece went with a vim that insures it a good engagement here. It will be followed with Sunshine of Paradise Alley, given here for the first time at popular prices.

A Stranger in New York has had a splendid week at the Boston Museum, and the final week of the engagement opens to-night. The company is the best that the piece has ever had here, and popular hits have been made by Harry Conner, Anna Boyd, Harry Gilfoil, and Florence Lillian Wickes.

William H. Crane began the last week of his stay at the Hollis Street to-night, and there was another increase in the business, which is now to the capacity of the house, since the temperature has reached a normal point and playgoing is a pleasure. A Virginia Courtship is thought by many to be the most attractive piece that Mr. Crane has ever brought to Boston.

Going to the Races is proving another Byrne Brothers' success at the Boston, where the last week of the engagement began to-night. The production is elaborate, and the scenic and acrobatic complications should prove popular wherever the piece is given. The Bostonians will follow.

"Way Down East" is continuing its success at the Tremont. There is no limit to the engagement in sight. Indeed, it is establishing a record at the Tremont, and should remain there for a long time to come.

Horace Lewis is the dramatic feature of the week at Keith's. He made a vaudeville debut in a condensed version of Caste, in which he made his most artistic success at the Castle Square. The esteem in which Mr. Lewis is held in Boston and the regret at his departure from the city were indicated by a farewell banquet in his honor given by some of his admirers at the Langham last evening. It was a spontaneous tribute, and was an unusually pleasing occasion.

Nat C. Goodwin, the father of the comedian, returned from Europe on the Canada last week, and reported that his son is rapidly recovering from the effects of his recent accident in England.

Friends are going to have a revival at the Castle Square. It was a success there last winter.

Louis Miller, who is here in advance of Sunshine of Paradise Alley, is a Bostonian.

J. H. Gilmore, the leading man at the Castle Square, has taken a house on St. Paul street, Brookline, for his home. He evidently likes Boston and its suburbs.

Miss Francis, a Boston girl, has been engaged to sing with the Castle Square Opera company.

Charles J. Rich has been receiving the sincere sympathy of his friends on the death of his daughter, Georgia Eleanor, at Sissonset last week. Miss Rich was a beautiful young lady twenty-one years of age, and had a large circle of friends. She had been ill for some time, but the end came suddenly before her father could be summoned from this city to her bedside.

Charles F. Hall won The Heart of the Klondike prize at the Columbia last week.

Charles Stowe, for so long with Barnum and Bailey, has been in town in advance of On Land and Sea.

From the reports coming from the New England circuit I hear that Walter E. Perkins is doing a big business with My Friend from India.

A big party of Boston friends of Melbourne MacDowell are going down to Providence, 22, to witness his first appearance as a star with Blanche Walsh in Sardou's Cleopatra.

Mr. and Mrs. John B. Schoeffel have come back to town from Manchester-by-the-Sea and have leased the Wales estate, Longwood, which they are now occupying.

Mr. and Mrs. R. M. Field were at Poland Springs for the Summer, but they have now returned to their winter home at the Tueries.

Mrs. Tompkins, mother of Eugene Tompkins, has engaged apartments at the Victoria for the Winter. She, too, has been at Poland Springs.

R. A. Barnett has gone on to New York to consult with Augustin Daly in regard to the professional production of The Cadets' last success, Queen of the Ballet, which, by the way, may be given a new title.

Mrs. Ann Dixon, the mother of William Dixon, stage-manager at the Hollis Street, and grandmother of Henry E. Dixey and Mabel Dixey, was buried from her home in this city last week. Three generations were represented at the funeral. Mrs. Dixon was well known by many of the professional friends of her children and grandchildren, and many beautiful floral tributes were sent out of respect for her memory.

In addition to cutting down the lithograph display the leading theatres have united in not using the weekly papers for advertisements this season. As a result one or two of the critics are dipping their pens in vinegar where they used syrup a year ago.

Edwin P. Does spoke upon audiences to the members of the Playgoers' Club last week.

R. A. Barnett was so pleased with Stuart's production of his 1432 at the Grand Opera House last week that he had a box three evenings during the week.

There seems to have been considerable mis-

understanding about which Julia Horace Lewis is to support—Julia Arthur or Julia Marlowe. It is Miss Arthur, and he will play Polydor in Ingomar, Earl of Dunstan, in A Lady of Quality, the elder Duval in Camille, and Adam in As You Like It.

The Members of The Sign of the Cross company have reached town and began their rehearsals at the Museum to-day. They will open there 26.

JAY BENTON.

PHILADELPHIA.

Southwell Secures the Grand-Shakespearean Festival—Current Bills—Notes.
(Special to The Mirror.)

PHILADELPHIA, Sept. 19.

We have now seventeen places of amusements open, the majority of which have barely paid expenses. It is the same old story every year, early openings, empty houses.

Little Miss Nobody, according to latest reports, will soon be taken off the stage, and the season just commencing. Oh!

The Grand Opera House reopens Oct. 3 under the sole management of Charles M. Southwell, the organization to be called Southwell English Opera company. The opening opera will be The Queen's Lace Handkerchief. The principals are Edith Mason, Thomas H. Persae, Bessie Fairbairn, William Wolff, J. J. Raffael, Arthur Wooley, Ruth White, Alice Campbell, May Carrington, and Charles W. Myers. The stage will be under the direction of J. J. Jaxon. The musical director is Selli Simonson, and William Wolff is the general director. Prices same as last season, 50 and 25 cents.

Shakespearean festival was inaugurated to-night with Julius Caesar at the Park Theatre, with all the massive scenery and effects of the Booth and Barrett productions. The cast includes Joseph Haworth, Charles B. Hanford, Mary Timberman, Marie Drounab, Frank Henning, and John Ellsler. The auxiliary and minor parts are assumed by students of the dramatic schools of this city. For second week, Othello is in rehearsal.

The Chestnut Street Opera House will have Italian opera for the next two weeks, the performances being given by the Royal Opera company. The company appear in five different operas this week. Ada Behan follows Oct. 3. Denman Thompson 10.

The Cuckoo opened to-night at the Broad Street Theatre for a two weeks' engagement. It is a clever production and well acted, but its success is still a debatable question. Jeff De Angelis as a lone star in the Jolly Musketiers follows Oct. 3.

Devil's Island is at the Chestnut Street Theatre for week. Ralph Delmore, Tony West, Emily Rigl, William Harcourt, Emilie La Croix, Warren Conlan, and Dorothy Rosemore enact the principal roles. The Reign of Error with the Rogers Brothers follows Sept. 26.

All Aboard, the latest laughing success by the Ott Brothers, attracted a large house to-night at the Auditorium. The company includes Barry Maxwell, John Donahue, Lillian Burnham, and Nellie Bennett. Next week we will have something that our Quakers have heard about, but never seen—viz., Weber and Fields' Pousse Cafe.

The Mysterious Mr. Bugle, handsomely staged, is a good card for week at the Girard Avenue Theatre, the members of stock company interpreting the various roles very effectively. Northern Lights for week of Sept. 26.

Mrs. John A. Forepaugh deserves a word of praise for the attraction offered this week. The Amazons, which is well staged and ably cast. Carrie Radcliffe, Florence Roberts, and Jennie Ellison appear as the Amazons, supported by the entire stock organization. For coming week, Darkest Russia.

A Grip of Steel, with Henry Bedford, an English actor, in the principal role, is at the National Theatre for week. The main character in the melodrama is almost a counterpart of Dr. Jekyll and Mr. Hyde. The play is in four acts and twelve scenes. Next week, Tony Farrell in The Hearstone.

The Walnut Street Theatre inaugurated its season this evening with The Belle of New York, Dan Daly appearing in his original role. Others in the company are William Cameron, Catharine Linyard, Edward Tyler, D. L. Don, Edward Tarr, Owen Westford, Robert Dunbar, Helen Lord, Gladys Wallis, Nellie Webb, and Queenie Vassay.

The Standard Theatre this week offers well with Woman Against Woman with John J. Farrell and Olive Berkley in the principal roles. Michael Strogoff week of Sept. 26.

Kate Claxton and Charles Stevenson in The Two Orphans are at the People's Theatre this week. Eddie Girard with Natural Gas follows Sept. 26.

Dumont's Minstrels at the Eleventh Street Opera House have been doing fairly well, and have retained the principal features of their opening week.

All the parks are now closed. They have all prospered this Summer.

Colonel Joseph M. Bennett, owner of the Chestnut Street Opera House, is seriously ill with Bright's disease, and being eighty-two years old, his death is momentarily expected. The Conquerors with the Empire Theatre Stock company comes to the Broad Street Theatre next month. S. FERNBERGER.

WASHINGTON.

Opening of Hotel Topsy Turvy a Success—Other Attractions—Capital Jottings.
(Special to The Mirror.)

WASHINGTON, Sept. 19.

The Lafayette Square Opera House opened its season to-night with the first American production of the new three-act vaudeville operetta, Hotel Topsy Turvy, words and music by Maurice Ordonneau and Felix Roger respectively. A success was instantly achieved. The work is delightfully funny, and the comical scenes and eccentric situations occasioned a great deal of laughter and applause. The many pleasing musical numbers were given a rendition that occasioned many encores. There was a large and effective chorus and an augmented orchestra under the direction of Herman Perlet. The following is the cast of characters:

Lebeau	Edwin Foy
Laforce	Henry Norman
Louis	Frank Doane
Paul Blanchard	Aubrey Bonicault
Dremer	Frank Smithson
Moulinet	Edward Connelly
Comte Zarifouli	Alexis Law-Gialko
Flora	Marie Dressler
Madame Malicorne	Carrie Perkins
Cecile Dremer	Eleanor Falk
Miss Maud	Virginia Rom
Madame Moulinet	Emma Brennan
Estelle	Marie Relyea
Rose	Maud Miller
Jennie	Leonora Guito
Mariette	Edna Aug

The story in detail is as follows: The families of the Dremer and the Blanchards, rival woolen drapers in the Rue de Sentier, Paris, are at daggers drawn. Paul Blanchard and Cecile Dremer, who become acquainted during a stroll in the Tuilleries Gardens, have fallen in love with each other. The girl's father, a crusty, domineering old fellow who does not brook contradiction, has made up his mind that his daughter shall have a title. His choice of a husband has fallen on Comte Zarifouli, descendant of an ancient and illustrious Italian family, with nothing but his title to recommend him. The Dremer have never met him. The first meeting is arranged to take place at the White Horse Inn, a modest hostelry in a small village near Paris. Cecile has no liking for a match arranged under such conditions, and with her lover, Paul, determines to prevent the marriage. He accordingly proceeds to the village in question, where he meets an old friend, Louis, an artist, whose uncle and aunt, M. and Madame Moulinet, own a house exactly opposite the White Horse. They have just left their home for a few days. The two chums resolve to play a joke on M. Dremer. They unhook the sign of the White Horse, set it swinging before M. Moulinet's house, and prepare to receive the enemy with due honor. In this undertaking they are aided by a troupe of traveling mountebanks, with whose "star" artiste, Flora, Louis is on the best of terms. The play which these traveling mummerys perform for the delectation of the rural population having no success, they are only too willing to play it for "love" in order to further Paul Blanchard's project. Each of them has his or her role ready, while Paul is transformed into a waiter and the artist into a cook. When Mr. Dremer and his daughter arrive they are easily misguiding by the signboard and take up their quarters at the sham White Horse. One of the mountebanks, Lebeau, personifies Zarifouli, and his behavior becomes so outrageous that Dremer begins to hesitate about giving his daughter's hand to a scamp who courts the Moulinets' servant girl in the most atrocious fashion. In the meantime the genuine Comte appears and is not a whit more gentlemanly than his substitute. Laforce, the strong man of the troupe, pretending to be Dremer, introduces Flora as his daughter. That young lady's manners and language astonish him considerably, and when she tells him laughingly that she has already more children than could be counted on her fingers, he, too, begins to hesitate about accepting such a singularly wide-awake wife. The two Zarifouli come face to face in due course. M. and Madame Moulinet, having missed the train, return to find their house transformed into a hotel, and after a series of blunders Dremer sends the Italian aristocrat about his business and places Cecile's hand in that of Paul Blanchard. The company, especially engaged for their strong individuality, presented the characters assigned them in a manner particularly pleasing. Many personal successes were scored, but the strong hits of the comedy were those of Marie Dressler and Edwin Foy, who had parts in which they fairly reveled. The play was produced with new scenery specially built for the run at the Herald Square Theatre, New York. There was a large audience in attendance, among which were noticed many New Yorkers. A Female Drummer will follow.

The New National Theatre offered the Rogers Brothers in John J. McNally's farce, A Reign of Error. Viola Allen in The Christian next.

Mordaunt and Block's Stock company in Diplomacy commenced a week's engagement at the Columbia Theatre to a large and strongly impressed audience. The organization is a superb one, and Sardou's many-sided play was given a most charming rendition by Frank Mordaunt, Edgar L. Davenport, William Beach, Frank E. Aiken, Donald P. Bowles, Theodore De Vere, William Heismann, Mortimer Weidman, Mary Shaw, Alberta Gallatin, Una Abell, Violet Rand, and Kate Denin Wilson. Creston Clarke will follow.

The revival of Natural Gas, with Eddie Girard as Whirl'em O'Rourke, attracted an excellent attendance to the Academy of Music. Mr. Girard has in Edward Garvey an able and talented assistant, who plays Christopher Bluff in a convincingly capital style. Amy Ames again appears as Kitty Malone. The comedy went with all its old-time vim. Pleasing work was also done by Frank O'Brien, John Connelly, John Leiffer, Mollie Thompson, Nina Bertolini, Jessie Gardner, Margy Thompson, Alice Black, and Nellie Gilchrist. John Griffith in An Enemy to the King next.

The Hula Girl, the Harris Brothers' bright operatic burlesque on the Hawaiian situation, closed a highly successful week at the Columbia Theatre. A complete change of cast was made nightly, embracing the amateur talent of this city. The Harris Brothers have reason to be proud of their success in the organization and drilling of such a vast number of principals. JOHN T. WARDE.

ST. LOUIS.

Theatricals in the Southwestern Metropolis—Local News and Gossip.
(Special to The Mirror.)

ST. LOUIS, Sept. 19.

Robert Mantell had good audiences at the Olympic Theatre last week. His three plays, Monbars, A Secret Warrant, and The Face in the Window, met with favor, and Mr. Mantell showed his artistic worth as an actor. His leading woman, Corina Ricarda, helped him notably. She is a clever actress and her work marks her as a talented woman with a bright future. Last night J. H. Haverly's Minstrels held the boards. Seldom has there been a stronger aggregation gathered together. The members all belong to the top notch of minstrelsy and a large audience enjoyed the strong show put up.

Andrew Mack made his first appearance before a St. Louis audience in The Ragged Earl last night, opening the season of the Century Theatre. He made a very strong and favorable impression.

At Havlin's Theatre last night Manager Garens' offering was Tennessee's Pardner, which opened to two crowded audiences. It is a bright comedy-drama of a high order, and interpreted by a well balanced and capable company.

Bryant and Watson's Australian Beauties held forth at the Standard yesterday to great attendance. "Baroness Blanc" was the centre of attraction, and she caught the audience from the start with her songs and manner of singing them. The rest of the performance was as entertaining as a strong vaudeville could make it.

The bill at the Columbia yesterday was composed of the following people: Robert Downing and company in Ingomar, Clivette, S. Miller Kent and company, Titenia, Nilsson's aerial ballet, the Twin Brothers Fenz, and Adele Purvis Onri. The house yesterday was packed.

The Grand Opera House had it regular big audiences last week. The drama, *The Ironmaster*, was given in a most careful manner. Too Much Johnson was produced at the Grand Opera House yesterday with all the stock company well cast. The vaudeville artists were Filson and Errol, Billy Van, the Everett Trio, Frank and Don, and the biograph with new views. Two crowded audiences attended.

Last Saturday night the Imperial began its season with a stock company of the very strongest kind. A Wife's Peril was the drama selected, and Minnie Seligman, Grace Henderson, Mattie Earle, Nelette Reed, Marion Elmore, Edmund Lyons, Frank Lopez, Lawrence Hanley, and Malcolm Williams did such work as has seldom been equaled by a stock company here. On the opening night the house was crowded and each member was given an enthusiastic reception.

The St. Louis Exposition opened last Wednesday night, a vast audience attending, twenty thousand people it was estimated by some. Sousa's Band was the attraction for many, and the enthusiasm of the audience was aroused to the highest pitch by some of the selections he gave.

Forest Park Highlands drew large audiences last week, the weather being just right for outdoor performances. Yesterday Hopkins' Trans-Oceanic Star Specialty company began an engagement to be continued through the week, when the Police Relief Association will benefit.

The Suburban closed last Saturday night after a prosperous season.

Lewis and Ernest's Pavilion in South St. Louis also closed its season, having done an excellent business all Summer.

Koerner's Park will remain open for a week or two longer, with a good bill this week. The managers have done a very large business the last few weeks. The cake walks have been especially attractive.

Gus Barnes, an old St. Louis boy, was here last week in advance of Haverly's Minstrels.

Colonel J. D. Hopkins was in the city several days last week. It is reported that he is casting his eyes about for the location of a theatre. He says if he can't buy he will build, and that at once.

W. C. HOWLAND.

CINCINNATI.

Good Bills in Plenty—The Neill Company—Porkopolitan Notes.

(Special to The Mirror.)

CINCINNATI, Sept. 19.

To-night the Grand reopened, after being dark a week, with the great Senegambian Carnival. This is an organization composed of sixty colored people, who present all the shades of the boys and gambols of the merry dandy. The stars are Williams and Walker, who sing any number of rag-time songs. The Carnival is an evolution of Paul L. Dunbar's *Origin of the Cake-Walk*. The next attraction will be Robert B. Mantell in *A Secret Warrant*.

The Walnut has a Texas Steer, with the leading roles taken by Herbert E. Sears, Katie Putnam, Will H. Bray, William F. Walcott, Ben R. Cook, Zella Paldi, and others. Good specialties are rendered. The play drew well, as it always does in this city.

The Murray-Lane Opera company, after a successful rendition of *Nanon* last week, presented *The Beggar Student* at Chester Park Sunday night. Murray sang the title-role, and Miss Lane that of Laura.

The Keene Stock company at Robinson's changed its bill yesterday, producing *May Blossom*, which will continue all the week. The audiences have grown steadily in both size and appreciation, and the management is satisfied.

The Brady Stock company, at the Star, put on a bright comedy called *The Army and Navy*, written by Daniel L. Hart. It was one time in Stuart Robinson's repertoire, and requires effective stage settings. These it certainly receives. Stage Director J. K. Wooderson assumes the leading comedy role, which he originally created.

The Denver Express opened the week at Heuck's yesterday. The production is under the direction of the Holden Brothers, and the cast is headed by Kittie De Lorme. The company gave a very even performance.

Miss Rombello, Falke and Semon, and the Wilson Family are the headliners at the Fountain this week.

Henry E. Dixey last week at the Fountain presented for the first time his monodrama, *The Mystery of the Mortgage*, written by Charles Horwitz. It is on the type of Frege's sketches, and in it Dixey rapidly assumes half a dozen different characters. The success of the play depends upon the smoothness of its dialogue and the rapidity of the changes. After the several performances which will be necessary to get the play in running order it will undoubtedly become one of the best in Mr. Dixey's repertoire.

The Neill Stock company will begin its second season at the Pike next Sunday, opening in Mr. Barnes of New York.

Nina Pugh Smith, a prominent local contralto, has been engaged to sing at Chester Park Tuesday and Thursday with Mr. and Mrs. Murray (Clara Lane) in the balcony scene from *Lohengrin*.

Eva Waterman, of this city, has gone to New York to join the theatrical profession.

The following Cincinnatians are now regularly connected with the Brady Stock company: Joseph O'Meara, Louis A. Fritch, Frank Smith, Helen Weber, and Frederick Noonan.

War attractions will draw at Heuck's Wonder World, where there will be talks on El Caney and Appomattox by participants in those struggles.

Mabel Fraine, who won much commendation by her clever rendition of *Nichette* in *Camille*, presented by the McKee Rankin company last week at the Pike, will not go with the company to San Francisco, but will remain in Cincinnati and accept an engagement with a leading stock company playing here.

WILLIAM SAMPSON.

BALTIMORE.

Lyceum Theatre Opens Auspiciously—A Parlor Match Revived—Other Bills.

(Special to The Mirror.)

BALTIMORE, Sept. 19.

The opening of the second season of Manager John W. Albaugh's Lyceum Theatre

Stock company this evening was a gala event. The theatre was filled with an audience composed of Baltimore's best society, and the company was heartily welcomed. The ladies of the company received many beautiful floral offerings, and everything testified to the warm place that this company holds in the hearts of Baltimoreans. An admirable performance of *His Wife's Father* was given, and praise is due the entire company, which includes John Flood, Frank Rolleston, John W. Albaugh, Jr., John T. Craven, Scott Cooper, John T. Dwyer, Thomas Slater, Jennie Kennard, Grace Mae Lamkin, Beth Franklyn, Leonora Bradley, Jane Rivers, Fannie Spencer, John Hopkins, and Alfred Smith. The experienced hand of Stage Director Percy Winter was responsible for the beauty of the settings and the smoothness of the performance. The *Idler* is underlined.

At Ford's A Parlor Match was revived before a large house. Manager W. M. Gray has organized an excellent company. Mark Sullivan and J. W. Kingsley successfully assumed the roles made famous by Evans and Hoey. Edith Hoyt was a merry, pretty Innocent Kidd, and the whistling specialty of Tom Brown made a hit. Anna Held, a special feature, sang several songs and was much applauded. The farce is brimful of new material, and went with vim. Next, *Under the Red Robe*.

When London Sleeps drew and pleased a good house at the Holliday Street. A *Hired Girl* will follow.

Little Miss Nobody was the bill at the Academy of Music. Hotel Topsy Turvy is the underline.

Morris' Pony Show is giving exhibitions at Electric Park.

HAROLD RUTLEDGE.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Summer season of the Neill company in the Northwest has been one of uninterrupted prosperity. The company's final week in Minneapolis was devoted to a revival of *Shenandoah*, and the fine business continued, the gross receipts reaching \$4,698. The company has an unusual record as to the length of season. Except for two weeks set aside for rest, it has been playing continuously since May 17, 1897, and when the coming engagement at the Pike, Cincinnati, is finished the record of continuous service will be 105 weeks. There have been but four losing weeks out of the season, and the company has been unchanged as to its principal members. None of the performances have been given in pavilions or Summer theatres, but always in first-class houses. During the entire season no benefit has been taken, and no vaudeville nor other features added.

At the Grand Opera House, St. Louis, Sept. 11, the new stock company gave its opening performance, presenting *The Ironmaster*. The house was filled to overflowing at both afternoon and evening performances, and the company appears to have laid the foundation for the most successful season in the history of the house. Maud Edna Hall, the leading woman, is exceptionally clever. She is young, handsome, intelligent, earnest, and efficient. Her leading man, is a most finished actor. He uses a magnificent voice with telling effect. Hudson Liston is a versatile and conscientious actor of the old school. Gus Weinberg, the comedian, who won the hearts of the St. Louis players when he was with the "old" Grand Opera company, received an ovation. Among the other members who add material strength to the company are Edie Dinsmore, Thomas Doyle, Herbert Chesley, Joseph Walsh, and Harry Scrubs. The stage is in charge of Walter Craven. The vaudeville acts were by Flo Irwin, assisted by Walter Hawley; Al Leach and the Three Roskinds; Stanley and Jackson; Peter Baker, T. J. Farson, and the biograph. This week the stock company appears in *Too Much Johnson*.

Brisk business continues at the Bowdoin Square Theatre, Boston. The daily matinees have become very popular with ladies and children, and the evening performances are always well attended. Last week the stock company's bill was *The White Slave*, which was capably presented, leading roles falling to Fanny McIntyre, Harriette Rich, Florence Hall, E. L. Snader, Mark Kent, and George E. Martin. The *Little Detective* is being produced this week. Mamie Gilroy taking the title-role. Fanny McIntyre is Stella Ritzdorf; Florence Hall, Madame Ritzdorf, and E. L. Snader, Barry Mallinson. Miss Gilroy has signed with the company for the season to play subterfuge parts. Under Jay Hunt's able direction, the high standard of the production is maintained.

This is the inaugural week of the McEbert Stock company's second season at the Temple Theatre, Louisville, Ky. The players of that city, who last season appreciated Colonel McEbert's effort to please them, will be rewarded this season by even a better company than before. Its personnel will include Oscar Eagle, Esther Lyon, Thomas Reynolds, Adolph Lesina, and Anna Macgregor. Alexander Gaden, Charles T. Gibby, W. A. Evans, Charles McElhenny, Helen Desmond, Kate Toneray, and Virginia Dale. The public will be served with the best dramatic literature and all plays will be produced under the personal direction of Oscar Eagle, whose admirable work as stage director is well known. The Temple Theatre has been refitted and beautified for the season.

The Columbus Theatre Stock company has vacated that theatre for two weeks in order that certain special bookings there of combinations may be kept. This week the company is playing in Washington, and next week it will be in Brooklyn, resuming at the Columbus Oct. 3 for the winter. Several Shakespearean plays are said to be contemplated by the management.

The stock company at the East End Theatre, Pittsburgh, gave a good performance of *The District Attorney* last week. Principal scorers were Walter Edwards, W. A. Whitecar, Thomas W. Ross, Selma Johnson, and Laura Almosino. This week's offering is *The Rajah*.

The Harold Nelson Stock company, which has been playing a successful Summer engagement at the Summer resort of Pictou, on Lake Ontario, has opened a six weeks' season at the Grand Opera House, Winnipeg, Canada. The plays to be produced are *Richard*,

An Arabian Night, Home, Ticket of Leave, Caste, Our Boys, Our Regiment, Romeo and Juliet, Tragedy, and Mr. Greyson's Play. C. Edouard D'Oize has been engaged for leading business, and William G. Colvin for characters with this company.

The stock company at Girard Avenue Theatre, Philadelphia, opened its regular season Sept. 3. Each member of the company received an ovation on his or her entrance, and the floral offerings presented to the ladies fairly covered the stage. The opening bill, *A Social Highwayman*, scored heavily. For the second week, *A Fool of Fortune* was presented to large business. George Edeson, Joseph Kilgour, Edwin Emery, Valerie Bergere, and Daisy Lovering carried off the honors. The mysterious Mr. Bugle is the current bill. Managers Durban and Sheeler, of the Girard, are loud in their praise of the company. The new decorations and several sets of new scenery add to the appearance of the theatre.

Sarah Truax, as Claire, in *The Ironmaster* with the Shubert Stock company, at the Bastable Theatre, Syracuse, week of Sept. 5, repeated the success that she made in the same character while with the Henderson Stock company in St. Paul and Minneapolis during the past Summer.

The Cummings Stock company at the Cleveland Theatre is attracting immense audiences. It is a splendid organization, and the plays are properly staged. Manager Undermer, of the Cleveland, has surely struck the fancy of the theatregoing public.

Guy Bates Post has made a hit as Surgeon Fielding in the Henderson Stock company's production of *Held by the Enemy* at the Tabor Grand Opera House, Denver.

Francis Byrne has signed with the Salisbury Stock company, Milwaukee.

Lavinia Shannon has signed for the Grand Opera House Stock company at Indianapolis.

Stephen Wright, who has just closed a successful season with the McCullum Stock company, Cape Elizabeth, Me., is in town.

W. F. Canfield, late of McCullum's Stock company, has returned to the city.

Gardner Crane, after a most successful engagement with the Salisbury Stock company, Milwaukee, severed his connection with the company Sept. 10 and has joined the St. Charles Theatre Stock company, at New Orleans.

At the Theatre Francais, Montreal, last week *The Crust of Society* was played to the customary big crowds. Owing to the sudden disappearance of Arthur G. Smith John C. Dixon was called upon at short notice to play the leading part of Oliver St. Aubyn. In thirty-six hours Mr. Dixon perfected himself, and gave a very clever, if original, performance. Walton Townsend and Harry Rich bore off the honors among the men. Charlotte Deane's Mrs. Chapel was refreshing and Esther Moore's Mrs. Echo a splendid effort. The whole performance was received with much applause. This week *Our Boarding House* is the bill. Dora Norman (Mrs. Drew A. Morton) is still confined to her home by sickness. Thomas J. McGrane will rejoin the company next week, when in *Mizzoura* will be produced. Mr. Phillips is just back from a visit to Toronto.

The company engaged by Colonel T. Allston Brown for the Grand Opera House, New Orleans, left town yesterday.

Carry D. Wulfert is not a member of the Lyceum Theatre Stock company, Baltimore, as has been reported. Miss Wulfert is playing in Jacob Litt's production of *Shenandoah*.

Managers Pincus and Brennan have engaged for their new Third Avenue Theatre Stock company Doré Davidson as stage-director, E. R. Mawson, Emma Bell, Mrs. Duffield, Rachel Sterling, Della Clark, Richard Lytle, Edgar Selwyn, George Welch, W. F. Canfield, Howard Missmer, Sherman McKenney, and Saraville Feur. On account of extensive alterations in the theatre the opening has been postponed to Oct. 1, when *Monte Cristo* will be presented.

THE TWO LITTLE VAGRANTS' ADVENTURE.

Through the prompt action and good leadership of Mildred Holland the Two Little Vagrants company made a remarkable jump from Holyoke to Brooklyn and opened its engagement at the Bijou on time. The company had been playing through the New England States and closed at Holyoke on Saturday night. Owing to the neglect of the railway officials the scenery car was not attached to the regular night train to Springfield, and Miss Holland, finding that a later train would not make the proper connections, drove nine miles to the home of the superintendent, roused him up, obtained a special engine upon which she rode back to Holyoke, where she gathered her company and scenery together and proceeded triumphantly on to New York. The company reached Brooklyn on Sunday without further excitement.

NOTES OF OPENINGS.

The new melodrama, *Sporting Life*, will receive its first production at the Academy, Sept. 26.

The Strange Adventures of Miss Brown at Norfolk, Va., Sept. 12.

Lewis Morrison company, at Halifax, N. S., Sept. 22.

The Prodigal Father will open its season about Oct. 15. The company will include Rose Melville, Fannie Temple, Charles Hooker, Lynn Welcher, George Nichols, and George Spink.

Joseph Jefferson will begin rehearsals on Sept. 25, and open on Oct. 3 at Portland, Me. Burr McIntosh will open his season at Washington, D. C., on Oct. 10 in *A War Correspondent*. The leading lady will be Grace Atkins, and among the players who will have prominent roles are Errol Dunbar, John Stuart Robertson, Lawrence Eddinger, and George C. Staley.

Blaney's Tom Edison, the Electrician, opened its season at the Academy of Music, Washington, last week.

LITTLE MISS NIT.

Information reaches THE MIRROR that the members of the Little Miss Nobody company have received two weeks' notice of the termination of the season. The piece was produced recently in Philadelphia, where it failed to receive either public or newspaper endorsement. It is being played in Baltimore this week.

Little Miss Nobody was to have been produced at the Garden Theatre a couple of weeks ago. It was announced and billed. But the plan was changed and the piece was taken to Philadelphia instead, with the result described.

The venture is under the management of Charles Frohman and A. H. Canby. The London production recently was as unsuccessful as the American, according to London dispatches.

AT THE P. W. L.

Mrs. Henry J. Gielow, who presided at the September Drama Day of the Professional Woman's League, held at the League's clubhouse yesterday, rendered in dialect a series of dramatic plantation scenes.

At the October Literary Meeting, to occur Oct. 3, Jessie Fowler, examiner of the Fowler and Wells Company, will deliver a talk on phrenology.

The League has received from Lillian Russell a donation for its wardrobe department of a number of handsome costumes. The wardrobe of the League is well supplied with costumes, which are sold at a nominal cost to either members or non-members.

ROBERT BOUCHIER IS BLIND.

Robert Bouchier has been sent to the Eye and Ear (Manhattan) Hospital under the patronage of the Actors' Fund. He is believed to be hopelessly blind, and if on examination such should prove to be the case he will be removed to some institute for the blind, where he may learn a trade that will contribute to his support and at the same time divert his mind from his misfortune. Mr. Bouchier's wife, Susie Summerfield, was once well known in the profession.

NAT GOODWIN'S ACCIDENT.

Nat C. Goodwin, while riding at Jackwood, near his country place, Shooter's Hill, Kent, England, was thrown from his favorite horse, "Kentucky," and sustained severe injuries to one of his legs. The cable information has been meagre and largely contradictory, but latest advices say that Mr. Goodwin's injuries are not serious, and that he will be able to return to America in time to avoid postponement of the opening date of his season.

ACCIDENT TO MISS MERINGTON.

Marguerite Merington, while out driving with some friends in Nova Scotia recently, was thrown out of the carriage, the hind wheels of which passed over her body. The accident occurred from a breaking of the carriage axle, which caused the horse to shy and run away. Miss Merington is suffering from painful injuries in consequence of the accident, but her sister, Mary E. Merington, writes that she is now on the road to recovery.

WM. H. WEST'S BIG MINSTREL JUBILEE.

The reports from every city in New England note the large business being done in that section by William H. West's Big Minstrel Jubilee. This company is playing to more money in many of the towns than has ever been taken in the past by any organization with which Mr. West has been connected. The highest praise is accorded the performance by the press and all who witness it. It will be seen in New York city early next month. No more remarkable aggregation of minstrel talent has ever been brought together by a manager. Mr. West numbers among his companion artists Carroll Johnson, Ezra Kendall, Richard Jose, H. W. Frillman, the Freese Brothers, George Lewis, Lewis and Ernest, Trovillo, Charles Harris, Gorman, McMahon and King, and many other recognized leaders in the realm of burnt cork, of song, dance and humor. Mr. West's long experience in minstrelsy is splendidly furthered by the able management of D. W. Truss, and there may be no doubting that the West company has come to stay in a high place.

PRIMROSE AND DOCKSTADER'S MINSTRELS.

Seidom has a minstrel organization opened its season and met with the reception at the hands of both the press and public that has been accorded the Primrose and Dockstader combination. In every city where they have appeared since their opening, the middle of August, business has been wonderful. In every instance, it is claimed, they have broken the minstrel record. Last week in Cleveland, Ohio, standing room was the rule at every performance, and the press of that city pronounced the aggregation the best ever brought to Cleveland. Primrose and Dockstader are strong drawing cards as a combination, and no one begrudges them their success. Manager Decker writes: "Primrose and Dockstader have the honor of being the only minstrel organization that was given the place of distinction in a great patriotic parade. Last Friday in Pittsburgh these minstrels tendered their band and company to the local Reception Committee of the city, and it was promptly accepted and they were placed at the head of the pageant by Chief Marshal McDowell." In Chicago Sunday night, it is claimed, this company broke all minstrel records in that city.

THE FINEST IN CANADA.

Reports from Montreal indicate that the above title may very justly be awarded to Her Majesty's Theatre, Montreal, which is fast nearing completion, and which is to be open to the public on Nov. 7. *King's The Ballet Girl* is the attraction secured for the opening week, and it will be followed by the best musical and dramatic attractions that are to visit the Dominion this season. Mr. and Mrs. Frank Murphy, the well-known and popular managers of Her Majesty's, anticipate a notable opening season. H. S. Taylor is rapidly filling time for them here.

LEAVITT RE-ENTERS SAN FRANCISCO.

M. B. Leavitt has re-entered the managerial field in San Francisco, the scene of his earlier triumphs, by taking hold of the management of the old Bush Street Theatre, which he first managed almost twenty years ago. The house has undergone many alterations, and is now a thoroughly modern place of amusement under the name of the New Comedy Theatre. Mr. Leavitt has had but little difficulty in filling the time at his house with the best attractions, and the season is well looked into next May. A series of light extravaganzas will be offered during the Summer months.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time shown. Terms reasonable.

M. T. W. Augusta, Me.: Maude's parents were born in 1872 in Salt Lake City, where her mother was a member of a local stock company. She played child's parts until she was sent to school. Her first hit was as Myra O'Sullivan in "The Boy Who Sailed." She played in "Midnight Bell, Men and Women, and appeared as the crippled working girl in "The Lost Paradise." The season of 1892-93 she became a leading woman of John Drew's company. She studied elocution under the tutelage of Misses at Washington, D. C., on Sept. 13, 1897.

THE USHER.



Advices from Berlin regarding Lillian Russell's recent appearance there seem to show that her non-success was due to mismanagement.

The Wintergarten is a music hall where variety performances are given, and neither the vast auditorium nor the class that patronizes the place is suitable for concert-singing purposes.

If Miss Russell's manager succeeds in an effort to arrange for her appearance in some comic opera representations in Berlin, she may yet be able to turn defeat into victory.

Bronson Howard is the picture of vigorous health. His stay in England and his trips a-wheel have benefited him wonderfully.

There is no dramatist who says less about his plans for new plays. But I believe Mr. Howard has completed a comedy on which he has been engaged for some time past, and that he is occupied now with a work in collaboration with Charles Klein—a drama dealing in part with the connection of certain high functionaries at Washington with Wall Street.

Speaking of what the American Dramatists' Club has accomplished, Mr. Howard said to me the other evening:

"Before the club came into existence the American drama was considered a myth. Individual authors, working individually, were unable to convince the newspapers and the public that the native idea had either life or substance. The club has changed all that. The American drama is no longer considered something mythical—it is an accomplished reality."

That is true, and it must gratify the founder and president of the club to recall the fact that to obtain this recognition for American playwrights was one of his chief objects in creating the organization.

Because She Loved Him So, William Gillette's adaptation of *Jalouse*, will employ a number of good actors, prominent among whom is J. E. Dodson.

It was originally intended that Mr. Gillette himself should appear in this production, but the idea has been abandoned.

Mr. Dodson is fortunate to be chosen for this new play instead of going on tour with the Empire company in *The Conquerors*—fortunate because it isn't pleasant to be connected with a work whose sins against art and propriety arouse merciless censure from the press in all directions.

When he sailed for England early in the Summer E. S. Willard expected confidently to be able to return this Autumn for another tour. He was scheduled, in fact, to begin a nine weeks' engagement at the Tremont Theatre, Boston, on Nov. 7.

But Mr. Willard reckoned without a knowledge of the slow and tedious convalescence following a severe attack of typhoid fever, and now at the eleventh hour he is obliged reluctantly to abandon the American trip this season.

This change of plan will cause inconvenience to a number of managers in the principal cities who had booked Mr. Willard. It is not likely, however, that Mr. Schoeffel will find much difficulty even on this short notice to fill the time thrown open at the Tremont, for that house has led in point of receipts since the season began, and there is no doubt that during the past year it has taken first place in the favor of Hub playgoers.

We are gravely informed through the medium of the winks press-agent that Lavedan's *Catherine* is to be cast in this country "according to the rule that obtains at 'the House of Molière'"—that is to say, according to the same sapient authority, "not with the idea of a star and her support, but selecting players especially suited to each role, irrespective of their individual standing."

At the Comédie Française the actors have distinct lines of characters, inflexibly defined and adhered to. Sometimes these characters are important and sometimes they are not; but the press purveyor is quite in error if he imagines that the method of casting by special engagements which he describes bears any resemblance whatever to the system followed in France's famous theatre.

Moreover, while the cast announced for *Catherine* contains the names of several well-known and excellent actors, it does not justify the scribe's ambitious pretensions.

It is singular that those in this country who are evidently desirous of burying dra-

matic art out of sight will not let it rest in peace. Resurrections, for advertising purposes only, are unsightly and unsavory proceedings.

A fierce passage at arms between the veteran Sarcey and Yvette Guilbert has amused Paris heartily. The chanteuse answered the critic's charge that her success was due to puffery—otherwise the *reclame*—by a counter-charge of the same character.

Yvette's invective reached its climax in the following paragraph of her published reply to Sarcey, the sting of which translation weakens somewhat:

"Not satisfied with all this *tralala*—which none of your confreres employs—for weeks past Paris, the provinces and foreign lands have had the privilege of admiring you in the shop windows, pictured completely nude, seated in a cabbage, playing with your toes, your critical eye fastened upon your belly! Of course, that isn't the *reclame*. Go to!"

Even the redoubtable Sarcey might well hesitate to renew hostilities with such a controversial terror as Yvette has shown herself to be.

Perhaps there is no more significant sign of the prosperity and strength of the re-nascent stock company idea than is found in the fact that speculators, who formerly tried to whistle it down the wind, are tardily turning to it in the hope of getting a share of its profits.

The inroads of the stock companies upon other enterprises of a less worthy nature are revealed in the complete disappearance from the field of the "number two" companies.

Favorite plays are well presented by the resident companies at reasonable charges for admission. There is no longer a place for second-rate "number twos," exacting first-class prices and pretending to offer New York successes with original casts.

The obliteration of the counterfeits designed to dupe the public throughout the country is a good and wholesome thing.

An able English essayist observes that "the enjoyment of a great theatrical interpretation rather than of a great literary achievement is that of the expectation of which, when we go to the playhouse, we may most fairly address ourselves under the conditions of the English theatre."

This is a sound view. In no countries except England and America is acting rated above playwriting. Possibly this may be due to the fact that in these days Anglo-Saxon actors possess greater talent than the men on the creative side of the theatre.

In Continental Europe the play's the thing. The critics give elaborate attention to the drama and comparatively little to its interpreters. In England the esteem in which acting is held has contributed to the strength and popularity of the actor-manager. Here he is still subordinate; but his development is a matter of time only. He is destined eventually to rescue our theatre from the slough of vulgar speculation and ignorant commercialism.

This is written before judgment has been passed upon Francis Wilson's new opera at the Broadway, but the preliminary caunter to Rochester last week was immensely successful, and there is every probability that the comedian will land a winner in the metropolis.

If there lives an artist who deserves a triumph, it is Francis Wilson. At this particular stage of his career a triumph will fill the bill exactly and cause unbounded satisfaction to his vast circle of friends and admirers.

Mr. Wilson is an actor who holds principle higher than easy submission to things that revolt him; who has proved himself possessed of pluck and persistence; who respects himself and his calling; who believes that art should be free and the artist as free as his art, and who has not hesitated to make sacrifices in order to uphold his honest, straightforward and sincere convictions.

Such men as Francis Wilson are rare, and their successes cannot fail to delight all that love the theatre and wish to see it emerge fair and unpolluted from all mean and base conditions.

ENGAGEMENTS.

Charles Marks, as advance agent, and Charles B. Craig, for *The Hearstone*.

Nellie O'Neil and Miss Payson Graham, for *A Female Drummer*.

J. W. Kingsley, to play I. McCorker in *A Parlor Match*, replacing R. E. Graham.

Mr. and Mrs. Frank L. Whittier (Amy Ince), with Joseph Greene.

Emma Wells, with Horace Grant as musical director. Sam J. Roscoe and Joseph J. Winter, for the same company.

Roland G. Pray, by D. W. Truss and company, as business-manager of *The Geisha*.

Ali and Beni, with Hotel Topsy Turvy.

John Slavin, Eugene O'Rourke, and R. E. Graham, with Della Fox.

Blaney and Vance have engaged Hope Booth and Eva Tanguay for *A Boy Wanted* (Southern). Miss Hope will do her specialty, art posing, in addition to playing the part of Mrs. Higball.

Lillian Maynard and Leslie Marion, with *A Hired Girl* (Eastern).

Grace Heyer, with Richard Mansfield.

Lee Harrison, with the Rogers Brothers.

Carrie Anderson and Samuel Michaelson, with *The Span of Life*.

C. Jay Williams, for *A Sure Cure*.

ACTORS' SOCIETY OF AMERICA.

Mr. Editor, permit me through your valuable columns to say to the theatrical profession in general that since the last annual meeting of the Actors' Society of America that organization has taken into its system new life.

The Society has settled down to a performance of the objects for which it was organized—namely, to promote the pecuniary interests of the actor and to establish business relations directly with all good and responsible managers. To this end the Society has opened a Dramatic Bureau for the transaction of all business connected with engagement at a merely nominal figure; and when the membership is sufficiently increased, even this small fee will be dispensed with and interviews and engagements shall be a part of the advantages the Society will offer to its members without charge.

The Society is at present increasing in numbers, and more than 90 per cent. of its members at present are engaged for the season.

This is the first time in the history of the dramatic profession in this country that the actors have had a business organization and a business house of their own.

The motto of the Actors' Society is "Equity," and the Society proposes to see to it that the members shall faithfully fulfill their contracts and agreements with responsible managers, holding that the responsibility must not be all on one side. Many of the best actors in America are members of this Society, and managers will find it pleasant to visit the rooms and see the business discipline actors are seeking to establish in the interest of the managers as well as for themselves.

While the Actors' Society of America hopes to maintain friendly relations with all who are connected with the theatrical profession, it has no business connection with any other organization or society. It is an independent organization, chartered "to promote and improve the actors' calling," and we cordially invite all managers of dramatic art to assist us in this work.

F. F. MACKAY, President.

NEWSDEALERS' CONVENTION.

The fifteenth annual convention of the Newsdealers' and Booksellers' Association of the United States was held at the Grand Central Palace, in this city, on Sept. 13 and 14. Business of great importance was transacted and matters of vital interest to the members were freely discussed by the delegates, who numbered about 175.

The New York branch of the association tendered a banquet to the visiting delegates on the evening of the 13th, which, like everything that is done in New York, was a success in every way. A splendid menu was discussed, and after the good things of the table had been disposed of speeches were made under Toastmaster Mack's direction. There were flights of oratory and flashes of wit which called for alternate applause and hearty laughter. All of the speeches were good, but those of President Thomas F. Martin, ex-Assemblyman Murphy, William O'Brien, T. Smith and T. J. Quinn seemed to meet with more approval than the others.

The officers elected for the ensuing year are Thomas F. Martin, New York, President; W. D. Madigan, Lancaster, Pa., First Vice-President; L. Ottenheimer, Baltimore, Second Vice-President; T. J. Quinn, New York, Treasurer; F. R. Sampson, New York, Secretary; C. F. Pettie, Bridgeport, Conn., Custodian; J. H. J. Reiley, Providence, R. I., Chairman Executive Committee.

The next convention will be held in Buffalo, N. Y.

WILLIS GRANGER LEAVES DALY.

Willis Granger resigned his engagement at Daly's Theatre upon being handed the parts assigned him by Mr. Daly in *Cyrano De Bergerac*. When seen at his rooms in Lexington Avenue, Mr. Granger said: "I left Mr. Daly's company because I did not wish to play the parts he had cast me for in *Cyrano*, and I feared these parts might be indicative of what I would receive later. I have had many offers during the Summer, all of which I declined to keep faith with Mr. Daly, but I felt I could not afford to play the parts for which he saw fit to cast me, so I resigned. What will I do? Oh, I have had two offers already—and I dare say the third one will be the charm."

MISS DAVENPORT'S CONDITION.

Under skillful medical attendance and careful nursing, Fanny Davenport has improved somewhat during her stay at South Duxbury, Mass., the past few months. She cannot walk yet, but one evidence of favorable progress is found in her ability to sit up for an hour or two daily, being carried from her bed to an easy chair for that purpose. As soon as sufficient strength returns she will be removed to a private hospital in Boston, where she will pass the Winter under expert treatment. It is not known yet whether she will be able to act again, but the physicians are hopeful of complete recovery.

FOUND A BAG OF JEWELS.

George H. Broadhurst went to see the production of his fellow dramatist, Charles H. Hoyt, at the Garrick Theatre last Thursday. At the conclusion of the performance, while walking meditatively out of the theatre, he stumbled upon a bag on the floor of the lobby. It contained jewels worth, at a rough estimate, \$800. Mr. Broadhurst left the bag at the box-office, and the next day it was claimed by Mrs. L. T. Hans, of Harlem.

SAID TO THE MIRROR.

J. H. BRADBURY: "The members of Miller and Freeman's At Gay Coney Island company found Laura Addison Clift, late of *The Pulse of New York*, stranded in Springfield, Ill., and made up a purse sufficient to defray her expenses there and to return her to New York."

CHARLES A. HUTCHINSON: "Some one in New York has been arrested for shoplifting and gave his name as William Hutchinson, of My Friend from India. As I am with that company, I don't wish to be mixed up in this affair."

SIDNEY HILLYER: "I have received a great many answers in response to my ad in *THE MIRROR*. They came from all over the country, and were from every class, I might say, of vaudeville performers, thus showing the wide range of *THE MIRROR* and the varied classes with whom it is in touch. I am well satisfied with the results."

A CHAT WITH ALBERT GILMER.



Albert Gilmer is elated over the success of *A Brace of Partridges*, the English comedy which is now being played under his management at the Madison Square Theatre.

"The company will remain here until March," said Mr. Gilmer, "returning to London in time for the Spring season. I shall probably run the piece right through the Summer and Autumn up to next December. Our business here has been excellent. The critics have been most cordial in recognizing the merits of the play and the company. For myself, I shall soon fly back to London, to arrange for the production of Arthur Shirley's new play at my own house, *The Princess*."

"Tell me," began the *MIRROR* man—"One moment," said the manager. "Before you begin to catechise me, let us go somewhere for a cigar. Then we can chat and smoke at the same time."

The Hoffman House being close by, Mr. Gilmer and the *MIRROR* man were soon comfortably installed in a retired corner of the cafe, where the interviewer promptly began his volley of inquiries.

"How long have you had the management of the *Princess* Theatre, Mr. Gilmer?"

"I'm now in my fourth year. Previously I managed the Alhambra."

"The *Princess* is now the acknowledged house for melodrama in London?"

"Yes, I think I may say so. I kept the theatre open all last season, after the Jubilee celebration, when the other houses were closed. When a house can play melodrama and nothing else the year round, I suppose it may be called the representative home of melodrama. You know, perhaps, that the Adelphi has changed its policy and is going to compete with Drury Lane by putting on a Christmas pantomime?"

"That would seem to indicate that the Adelphi is no longer the established melodramatic house."

Mr. Gilmer said nothing, but puffed serenely at his cigar.

"Come now," queried the interviewer, "isn't melodrama really on the wane in London?"

"It really is. There hasn't been a success in this branch of the drama since *The Two Little Vagabonds*. The play was done on your side of the water as *The Two Little Vagrants*. But I understand that your version was a very bad one. Ah! If you had only had my company and my version. If you could only see Miss Tyndall—Kate Tyndall—in the part of the waif."

"We should like to see your version and Miss Tyndall, too."

"Well, to let you in on a little secret, I intend to star Miss Tyndall here in the States. Yes, before I return to London I intend to make a contract for her early appearance here. I shall return to this country early in December and my present plan is to bring back Miss Tyndall with me. In that case, you shall see her this season. I shall, of course, present her in a new play, but it is my intention to give a production here of *The Vagabonds*."

Sydney Fairbrother also made a great hit in this play?"

"Yes; Miss Fairbrother is another of my discoveries. I found her with a provincial company, and brought her before the London public, where she was instantly successful."

"Whom do you regard as the coming author of melodrama?"

"Arthur Shirley, without question. Mr. Sims has written himself out. He seems to be trading on his reputation. His new play, which has apparently scored a failure, is merely a revamped version of *The Romany Rye*. Sutton Vane, too, seems to have exhausted his resources. Benjamin Landeck, a clever man, may perhaps do some more good work. But Mr. Shirley is unquestionably the coming man. He is an able writer, a student of books and of nature, and a man of the world. He reads French, keeps in touch with everything new in Paris, and pays regular visits to France. He knows London from end to end. Some day he will write a great melodrama."

"What plays have you produced at the *Princess* during your regime?"

"*The Span of Life*, *Saved from the Sea*, *The Grip of Iron*, *In Sight of St. Paul's*, *The Star of India*, *Two Little Vagrants*, and *How London Lives*."

"You also made a production of *The Colleen Bawn* at the *Princess*?"

"Yes, and did very well with it. In the cave scene, I used a tank of water fifty feet long—the largest ever used on the stage."

"Dick' Pardon, who played Myles, made a beautiful dive into it. Mrs. Bouicault was in the cast, playing Mrs. Cregan. But, as a matter of fact, the Bouicault drama is dead in London. Irish drama is out of date at present. I think that before long some one or other will restore it to favor again. Just now it's *passé*."

WILLARD'S TOUR ABANDONED.

The American tour this season of E. S. Willard, which has been the subject of many contradictory reports, has finally been abandoned. A recent cablegram from Mr. Willard settles the question definitely.

Thanksgiving Day attraction wanted at Shattuck Opera House, Hornellville, N. Y., &c.

AT THE THEATRES.

Broadway—The Little Corporal.

Comic opera in three acts; book by Harry B. Smith; music by Ludwig Engländer. Produced Sept. 19.

Pierre Petitpas Francis Wilson
The Marquis de St. Andre Denis O'Sullivan
Jacques L'Amour Louis Caumont
Annette Bey John Brand
Gilet A. M. Holbrook
Jean Planché Ambrose Daly
Urban Samuel Chadwick
Riger Nicole George Stevens
Corporal Vignon J. T. Chaille
Jean Falcon W. Laverly

Officers of Bonaparte George Palmer
Jacqueline Henry Morey
Adele de Tourville F. Stanton Heck
Maud Lillian Berri Lulu Glaser

Last night was a night of triumph for Francis Wilson. His new opera, *The Little Corporal*, is by all odds the best work he has yet produced. After the second act there could be no question of the genuineness of its success.

Mr. Wilson remarked with a chuckle during the course of the opera that "he felt like a naval hero." Certainly the demonstration in his favor was such as a house full of delighted friends alone could have made.

At last Mr. Wilson is provided with a part worthy of his inimitable talents as a comedian. His *Petitpas* is as unique a comic creation as his *Cadeaux*. It proves that Mr. Wilson only needs an original conception like this to take rank as the most legitimate comedian on the operatic stage.

The composer and librettist of the new opera shared equally in Mr. Wilson's success. The music of Mr. Engländer again evidences his happy faculty for fluent melody. Every number in the score fell gratefully upon the ears of the audience, and encores were plentiful. "Jeannette, the Farmer's Daughter," sung by Miss Glaser in the first act; the song of "The Cobbler," the duet "Love in a Cottage," and the opening chorus of the second act may, after a first hearing, be singled out as especially telling and tuneful.

Mr. Smith's libretto is the best since his *Robin Hood*. The story is a compact little comedy in itself, told in terse, witty dialogue. It is refreshingly free from irrelevant burlesque and horseplay, and it would with slight alteration make satisfying entertainment without the music.

The first act of *The Little Corporal* shows a fishing village in Brittany. The time is that period of French history just preceding the embarkation of Napoleon for Egypt. To Brittany come the soldiers of the Republic in search of recruits for the expedition. Among the townspeople are the Marquis de St. Andre and his valet, *Petitpas*, who are royalists to the core. In order to protect themselves they pose as rabid republicans. It is the valet's plan to join the expedition to Egypt in the guise of a scientist, and his master accompanies him similarly disguised. Adele de Tourville, the Parisian sweetheart of the Marquis, is also induced to join the expedition with her rustic foster-sister, Jacqueline. They go with the army as cantinieres. The act ends with the embarkation of the French troops for Egypt.

In the second act, which is laid in Alexandria, the troops are preparing for an encounter with the Mamelukes. The two bogus men of science are not slow to get into hot water. The Marquis has written a lampoon against Napoleon and stringent measures are taken to discover the identity of the author. The Marquis is suspected, accused and convicted. Here it is that *Petitpas*' strategic powers are taxed to their utmost resources. During Napoleon's absence on the desert, *Petitpas* adopts the desperate measure of impersonating the great general, and the counterfeit is sufficiently clever to secure the Marquis' release in the nick of time. Mistaken by the soldiers for their revered commander, "The Little Corporal," *Petitpas* is supreme master of the situation. While tasting the sweets of his triumph, the camp is attacked by the Mamelukes. The act ends with the capture of the spurious Napoleon by the Arabs, who are wild with delight at the idea of seizing the great Frankish chief.

The third act shows an oasis in the great Sahara desert, with the sands stretching for miles in all directions. The prisoners are in close confinement, and their captors have made a demand for an enormous ransom in the belief that they hold the great Napoleon as a prisoner. When an answer comes from the real Bonaparte, laughing them to scorn, the Arabs are beside themselves with rage. First-class funeral arrangements for the exclusive benefit of *Petitpas* are abandoned only when that resourceful personage takes shrewd advantage of superstitions attached to a statue of Memnon on the premises. Thanks to his ready wit, the rescue of the prisoners is effected. The Marquis' sweetheart discloses her identity to her lover, and the faithful *Petitpas* is rewarded with the heart and hand of her foster-sister, Jacqueline. The valet has loved her in secret from the beginning, but her coquettish assumption of fine airs and *hauteur* has restrained his ardor. The curtain descends on the two pairs of happy lovers, now freed from vicissitude.

Mr. Wilson reveled in the part of *Petitpas*. His impersonation of Napoleon in the second act gave the audience an insight into his rare skill for artistic caricature. Indeed, Mr. Wilson in this opera commands fresh respect alike for himself and for the school of art which he represents.

Mr. Wilson's company this season is a superior organization. Denis O'Sullivan, the new baritone, and Maud Lillian Berri, soprano, were heard to fine advantage in the most pretentious numbers of Mr. Engländer's score. Lulu Glaser, dainty and winning as ever, captivated the audience as the rustic Jacqueline. Miss Glaser was required to wear a half-dozen fetching costumes, and in all of them she was equally charming.

Every production that Mr. Wilson makes is notable both for its taste and bounty. The scenery and costumes of *The Little Corporal* surpass anything recently displayed in comic opera.

Murray Hill—Young Mrs. Winthrop.

Bronson Howard's popular play, *Young Mrs. Winthrop*, was revived last night by Manager Donnelly's stock company before an audience keenly appreciative of the many excellencies of the representation.

The title-role, which fell to Hannah May Ingham, was treated with the refinement and intelligence characteristic of this actress. Mrs. Thomas Barry as Mrs. Ruth Winthrop gave the part its due distinction and authority, and Rose Beaudet's Mrs. Dick Chetwyn

was a delightful bit of high comedy. The Edith of Sandoz Milliken had all the charm of spontaneity and naturalness, and Dorothy Donnelly in the small part of a maid servant acted with tact and looked much more attractive than the maid servants of everyday life.

Robert Drouet's Douglas Winthrop was a careful, sincere piece of work, fully in accordance with the high standard which this actor has established this season. Emmet C. King appeared as Buxton Scott, E. T. Stetson as the Doctor Millbank, and Charles Waldron assumed the part of Herbert.

Star—John Martin's Secret.

Melodrama in four acts, by Sutton Vane. Produced Sept. 19.

Clifford Weedon Harold Cohill
Israel Kovosky P. Aug. Anderson
John Martin Sheridan Block
Watty Evans Thomas W. Hill
Mr. Lagenbecker F. E. Cook
Bradford M. A. Scott
Kissie Von Spiel Henry Vogel
Amos Hunswick Charles M. Shaeffer
Dr. Ferguson A. K. Adams
Zillah Kovosky Anna Stannard
Madge Lewis Emma Field
Lucinda Bright Mae Williams

At the Star Theatre, last evening, William Calder produced, for the first time in this country, John Martin's Secret, a melodrama by that most prolific of melodramatists, Sutton Vane. The theatre was filled to overflowing, and the liberal applause that the drama received augurs for it a successful career.

Mr. Vane has been long a past master in the gentle art of evolving "sensational" episodes. In John Martin's Secret he has fairly outdone himself. The play, a succession of exciting scenes, has, as the climax of its third act, a landslide scene, with a perilous leap for life by the heroine, that is unsurpassed as a "thriller," and took the house by storm.

The play opens in the workshops of Amos Hunswick, an old mechanic. Hunswick is under the influence of John Martin, an unmitigated villain as melodrama ever saw, and has built for him a safe of unique construction, having for its combination the word Death. This safe, Martin, disguised as Hunswick, sells to one Lagenbecker, a rich London diamond merchant, his plan being to rob the safe of the diamonds that it is to contain. In order that he may be the sole outsider to possess the secret of the safe's combination, Martin murders Hunswick in his workshop by giving him an overdose of digitalis. In selling the safe to Lagenbecker, Martin has been aided by Israel Kovosky, a Pole, who is one of Lagenbecker's clerks. Kovosky is searching for his daughter, Zillah, who left Poland to join him, and has never appeared. Unknown to her father, Martin has seduced Zillah and made her his mistress.

Martin tells Kovosky that Clifford Weedon, also a clerk in Lagenbecker's office, and who is Martin's rival for the hand of Madge Lewis, is responsible for his daughter's disappearance. Kovosky, bent upon having Weedon's life, follows him to Madge Lewis' home on the Thames. Thither also has gone Martin, who proposes and is refused by Madge, she having just accepted Weedon. Weedon is compelled to go to the Kimberley diamond mines the following day, and is bidding farewell to Madge when Kovosky enters, knife in hand, to kill him. As Kovosky glides stealthily toward Weedon, Martin, who has been watching unobserved, stops his upraised hand, and draws him away, telling him that they will have their revenge at Kimberley.

The next act finds Martin in his home in Kimberley, South Africa. He plans, with Kovosky, the robbery of the safe, now in the house of Weedon, who is in charge of Lagenbecker's mines. Kovosky goes into the next room, and Zillah enters. She has followed Martin to Kimberley, and implores him to find her father for her. She has also discovered that she is really Martin's wife. Following this the scene shifts to the home of Weedon and Madge, whom he has married. Martin and Kovosky attempt the robbery of the safe, but find it empty. Weedon has taken the diamonds and tied them around his waist. He is ill, and knows that in case of his death the safe could not be opened, as he alone had the combination. While the robbers are at work, Bradford, superintendent of the mines, discovers them. Martin stabs him, and he and Kovosky escape. Weedon enters, but does not notice Bradford, and sits down, weak from fatigue. Madge follows, strikes a light and discovers Bradford, who denounces Weedon as having stabbed him. Meanwhile, Zillah, who followed Martin and Kovosky, has seen everything through a window. Weedon is arrested for Bradford's murder, and put in jail. Martin plans to rid himself of Zillah. He takes her to a hut on a hill over one of the mines, under pretense that her father will be there. He contrives to start the sloping ground so that a landslide occurs, and with it occurs the "sensational" Zillah is left standing in front of the hut, which is about to fall. At this moment Madge, who has been in the mine, comes up in a small car, suspended on a cable, that runs to the works on a hill on the other side of the stage. The car is in midair. Madge calls to Zillah to jump. She does so, and is caught by Madge's outstretched hands and borne to safety.

In the last act matters right themselves. Zillah and her father are united; Weedon is released from jail, and Martin meets his just deserts. Mr. Vane's story, while lacking the elements of probability, is an excellent work of its class. The interest is sustained throughout; each scene is brought to a good climax, and the dialogue is vigorous and well written. Anna Stannard played Zillah with emotional force, and made the difficult leap successfully. Emma Field accomplished her share of the sensation with great credit, and was throughout earnest, womanly and attractive. As John Martin, Sheridan Block was on the stage for almost the entire play. He represented the character in a manner at once strong and intelligent, and acted with especial force in the last act. That finished character actor, P. Aug. Anderson, was thoroughly artistic and pleasing as Kovosky, the Polish Jew, merging his identity completely on the part.

Harold Cohill did evenly good work as Clifford Weedon. A bright pair of juvenile lovers were Mae Williams and Thomas W. Hill. Henry Vogel was at home as a Dutch farmer. Pleading in minor roles were F. E. Cook, M. A. Scott, Charles M. Shaeffer, and A. K. Adams.

Mr. Calder produced the play in a most elaborate manner. The skilled hand of Edward E. Rose, who directed the stage, accomplished splendid results. The scenery, by Hart and Becker, was very effective. A scene on the Thames was especially pretty, and the scenes at Kimberley were realistic and accurate.

The mechanical effects, the work of Fred Guenther, also deserve praise.

Fourteenth Street—The Dawn of Freedom.

Melodrama in five acts by Miron Leffingwell. Produced Sept. 19.

Antonio Lopez Paul Gilmore
Ruy Ximenes Edwin Holland
Colonel Manuel Guzman J. Hay Cosar
Phil Gordon James B. Cooper
Rodriguez Harry Barfoot
United States Consul H. Rees Davies
José Macey Harlam
Sancho Charles Hubert
Paquita Laura Alberta
Julia Rodriguez Ethel Barrington
Jane Fortune Ida Glenn

At the Fourteenth Street Theatre last evening Paul Gilmore presented before a crowded house Miron Leffingwell's Cuban melodrama, *The Dawn of Freedom*, which had been originally produced in Philadelphia some months ago and had been shown later with success in Brooklyn and Baltimore.

The Dawn of Freedom begins quite naturally with an uprising of Cuban patriots on the plantation of one Rodriguez, near Santiago. The Cubans are led by Antonio Lopez, whose sister, Paquita, has been betrayed by Colonel Manuel Guzman, a Spaniard. Guzman, too, has committed murder and has contrived to have the crime charged to Lopez. The next act shows the American Consulate at Santiago. Here Ruy Ximenes, a Cuban-American who has antagonized Guzman by falling in love with Paquita, seeks protection, dashing in just as Jane Fortune, a New York newspaper correspondent, is draping the Stars and Stripes over a portrait of Lincoln. Jane drops the colors over the fugitive just as the Spaniards arrive, hiding him from his pursuers. The story switches to a prison at Punta Blanca, and an abandoned copper mine, and winds up in a blockhouse during the bombardment of Santiago. Americans and Cubans are here in a bad way with starvation rapidly coming on. But they determine to resist Spanish assault until the last man shall fall. The intense scene is admirably wrought up to a thrilling dramatic climax when the American fleet is seen sinking Cervera's squadron, and a party of American marines and jackies appear just in time to repulse the Spanish onslaught.

All this is told in style equal to that of any of the long line of Cuban war plays and very far better than most of them. While it is, of course, a melodrama pure and simple, there is much capital dialogue and some uncommonly pretty scenes—notably that of the flag. The play is adequately mounted, and the conflict of the last act brought forward excellent devices of mechanics and stage art.

Paul Gilmore made a handsome figure as the redoubtable Lopez, and scored a pronounced hit as a melodramatic hero. His picturesque appearance, fine voice and capital acting won him a real success. Edwin Holland was heroic, too, as Ximenes; J. Hay Cosar was properly reprehensible as the black-hearted Guzman; and Harry Barfoot, H. Rees Davies, James B. Cooper, and Macey Harlam were successful in fitting roles.

Laura Alberta made a charming and effective heroine, displaying true intensity and force, and at once winning the favor of the audience. Ethel Barrington was a sweet, winsome Julia, playing with skill and delicacy; and Ida Glenn was immensely popular as the hustling, impulsive newspaper girl. The minor roles were all in competent hands. The engagement is for a fortnight.

People's—A Daughter of Cuba.

Melodrama in four acts by Jean Mawson. Produced Sept. 19.

Colonel Venner True S. James
Jack Price William H. Hallett
Manuel Carrillo Frank Leiden
Pat O'Grady Charles C. Patterson
George Price John W. J. Gross
Tom Green John Fitzsimmons
Billy Burst William F. Jordan
Partridge Charles L. Place
Orderly Small William A. Walker
Mrs. Price Josephine Florence Shepherd
Nina Alma Bradley
Mrs. O'Grady Lou Ripley
Charlotte Jenny Campbell
Adele Jean Mawson

A Daughter of Cuba is the patriotic title of the latest melodrama presented at the People's Theatre yesterday before two demonstrative audiences. The authoress, Jean Mawson, who also plays the title part, makes known in a preliminary announcement that it is the aim of the production "to show the heroic vicissitudes which accompanied the heroic struggles of 'Our Boys in Blue' to overcome the brutal rule of a down-trodden people." Accordingly the third act is devoted to a realistic representation of the battle of Siboney with the Seventy-first Regiment in action.

In the first act, a gallant young American, Jack Price by name, determines to take up the cause of Cuba. His sweetheart reproaches him for leaving her: "You care more for glory than you do for me." Her pleadings are in vain. Jack Price knows his duty and joins the Seventy-first Volunteers of New York. Then the maiden awakens to a like realization of her duty. "I, too, can be brave. I, too, shall go to war."

In the battle of Siboney Jack Price is wounded nigh unto death; and when he is carried to the hospital tent, who should minister to his wants but the faithful girl from whom he parted months before. She is now a Red Cross nurse, a "Daughter of Cuba." Needless to relate, Jack recovers from his wounds and in the last act leads her to the altar.

The play satisfies the need of the moment, and none but a Spaniard could possibly find fault with its sentiment. In the title-role Miss Mawson scored an unqualified success, and she was well supported by a company that included True James, William H. Hallett, Charles Patterson, Josephine Florence Shepherd, and last, but not least, Lou Ripley, who has this season transferred her sufferings from the island of Erin to the island of Cuba. Miss Ripley is equally clever in all climes and climates.

A large number of men of the Seventy-first, Ninth and Twelfth regiments were in the audience and showed their appreciation of the sentiment of the piece and the scenic effects by frequent and vigorous applause.

American—Dorothy.

Dorothy was originally presented in London in September, 1896. About a year later it had its first New York production at the Standard Theatre.

It is a charming comedy-opera in three acts, with an entertaining libretto by B. C. Stephenson and tuneful music by Alfred Cellier. The plot is principally devoted to an amusing exposition of the manner in which Dorothy,

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INTERNATIONAL PLAY BUREAU.
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the daughter of Squire Bantam, and her cousin, Lydia Hawthorne, are gradually lured to the matrimonial goal they had vowed to avoid.

The revival of Dorothy at the American Theatre last evening was in keeping with the general excellence that characterizes all operatic productions by the managers of the Castle Square Opera company. The work of the principals was of a high order of merit, and the ensemble work of the chorus contingent gave evidence of thorough rehearsals.

Attalie Claire was an excellent selection for the role of Dorothy, and Lizzie Macnicol sang and acted the part of Lydia with customary efficiency.

Rose Leighton, as Priscilla, and Gertrude Quinlan, as Phyllis, were both capital.

Raymond Hitchcock proved an amusing Lurcher, and Frank Moulan also enlivened the performance with his impersonation of Tuppert.

Joseph F. Sheehan and W. G. Stewart, as Geoffrey Wilder and Harry Sherwood, respectively made love to Dorothy and Lydia with commendable and tuneful vocal fervor. Harry L. Chase was also seen to advantage as Squire Bantam.

The opera was well staged. The scenic features were effectively picturesque, and the costumes were both becoming and in good taste.

Irving Place—The Golden Horseshoe.

Spectacular play in four acts by Robert Breitenbach. Produced Sept. 15.

Mr. McKee Kraft Walton
Rob Adolf Zink
Bob Franz Ebert
Eulalie Bertha Jaeger
Tootsie Helene Lindner
Harry Tall Max Walter
Will B. Gay Selma Goerner
Rosa Mrs. Toni Meister
Sharpe Hermann Ring
Eva Mrs. Elise Ebert-Lau
Mrs. Quick Mrs. Klanssen-Koch
Marion Miss Schluter
Adeline Mrs. Steimann
Knight Walker Mr. Wilke
The Catchem Mr. Schrader

The Lilliputians last week returned to town, and at the Irving Place Theatre appeared in their latest play, *The Golden Horseshoe*, which has been Americanized from the German, but hardly to an extent that perhaps might be imagined from the fact that Kalamazoo is the scene of its main action.

As the story goes, a fortune has been willed to be divided among as many adults under three feet in stature as might be discovered in Kalamazoo on a given date. The single dwarf residing there expects to get the fortune, but before the day set in the will several Lilliputians put in an appearance, and the hopes of the single dwarf are frustrated.

The action ranges from farce to extravaganza, develops music, dancing and spectacle, and pleases the admirers of these miniature actors. Adolf Zink, Franz Ebert, Selma Goerner, Bertha Jaeger, Helene Lindner, Max Walter, and Mrs. Toni Meister are all seen to good advantage, and their small assistants, as well as the larger performers in the company, support them well.

Grand Opera House—Wine, Women and Song.

Wine, Women and Song, an extravaganza by Edward Corbett, with music by Charles Schilling, had its first New York production at the Grand Opera House last evening, before an audience of fair size.

The play has had a fortnight on the road and presumably contained some plot at its birth, but this appears to have been cut severely, so that in its present form the story is disconnected and hardly intelligible. However, one gathers that two brothers, descendants of Rip Van Winkle, are searching for an absent third brother, in order that they may secure a certain inheritance. But this story has little to do with the play, which is composed chiefly of a series of ballets by young women in decidedly abbreviated costumes. A number of specialties are also introduced.

Those who made the best of the opportunities afforded them were James Horan, Louis Carroll, the Quigley Brothers, Ruth Robinson, and Mabel Havelman. There are some rather catchy lyrics, and the costumes are pretty, but the humor of the play is of a dubious nature. The James-Kidder-Warde combination is the underline.

At Other Houses.

ACADEMY OF MUSIC.—The Old Homestead has entered upon its sixth and last week.

GARRICK.—A Day and a Night continues its successful run.

WALLACE'S.—This is the last week here of Stuart Robson in *The Meddler*.

FIFTH AVENUE.—Charles Coghlan's finished art has renewed interest in Dumas' old play of Kean, which Mr. Coghlan calls *The Royal Box*.

MANHATTAN.—The fiftieth performance of *The Turtle* will be duly commemorated with souvenirs on Oct. 17.

EMPIRE.—William Gillette is in the last week of his revival of *Secret Service*.

MADISON SQUARE.—A Brace of Partridges enjoys steady popularity.

LYCEUM.—The Adventure of Lady Ursula began its fourth week last night.

HERALD SQUARE.—The French Maid is enjoying a prosperous revival.

DALY'S.—A Runaway Girl charms Mr. Daly's clientele by the refinement of its humor, its bright music and its attractive stage setting.

CASINO.—Yankee Doodle Dandy is still well patronized.

KNICKERBOCKER.—The admirers of De Wolf Hopper and Sousa are gratified to see that the joint attempt of this actor and this composer, who have been assisted by the librettist, Mr. Klein, to illustrate their abilities in a higher grade of work than that with which they have recently become identified, is having a happy result. The public appreciates The Charlatan, which is suited to Mr. Hopper's better abilities, while its music reflects more credit upon Sousa than much of that by him that has been noisily acclaimed.

COLUMBUS.—Chauncey Olcott in Sweet Inniscarra is the attraction at this house this week. Next week, James O'Neill, always a popular star in Harlem, will appear.

GOSSIP OF THE TOWN.

The senior class of the American Academy of the Dramatic Arts began its course on Sept. 15 with an unusually large attendance. The junior class will begin Oct. 26.

Queenie Dale, of Lincoln J. Carter's Western Heart of Chicago company, will hereafter be known as Helen Dale.

Sadie Miner has not joined Weber and Fields' company as has been reported. She is with Blaney's A Female Drummer.

John C. Robisch and Mayme Childress, of the Old Farmer Hopkins' company, were married at Louisville, Ky., on Aug. 8.

A daughter was born to Mr. and Mrs. Menefee Johnstone (Belle Stoddard) on Sept. 16.

Under a Mask, Vane and Shirley's melodrama, produced under William Calder's direction by the Forepaugh's Theatre Stock company, Philadelphia, week of Sept. 5, was decidedly successful. The local press pronounced it exceptionally strong and well constructed.

Lulu Tabor will again play Madge in In Old Kentucky this season.

The Carrie Lawson Opera company has closed.

The new James R. Waite Amusement Company will be incorporated to-morrow under the laws of New Jersey, and stock will be issued before Oct. 1. Albert Mellen is hunting for offices suitable for the new concern.

Rehearsals of The Victorian Cross commenced at the Grand Opera House last week. The season will open in Indianapolis Sept. 26.

James B. Mackie will begin a tour in Grimes' Cellar Door in the latter part of October. He has engaged several good people, and has hopes of a good season. He has been ill for several weeks, but is now on the high road to recovery.

Mortimer Kaphan, U. S. V., has arranged a benefit for soldier-actors at Chickering Hall, Thursday afternoon.

Paddy Murphy and Sheridan Terriss arrived from Atlantic City last Wednesday. Mr. Murphy has secured the rights to produce Dan McCarthy's successes, The Cruisee Lawn, The Pride of Mayo, and The Rambler from Clare. The season will open in Wilmington, Del., under direction of Jess Burns; P. Cavanagh, business-manager.

Delcher and Hennessy's Hogan's Alley (Western) did such enormous business last week at Boyd's Theatre, Omaha, that they have been secured for a second week—a record for combinations of this sort in Omaha.

Mr. and Mrs. Johnny Ray, of A Hot Old Time company, the Four Cohans, and George L. Spalding were entertained at dinner by Mr. and Mrs. Ed Sparks, in New Haven, last week.

The Paiges have secured Pawn Ticket 210 through Howard and Doyle, for Western and Southern territory.

George and Libbie Dupre, of the O'Hooligan's Wedding company, were the guests while in Pittsburg of Jeannette Dupre Watson, of the American Burlesquers.

The Rays' A Hot Old Time company was the first theatrical organization to arrive at or depart from the new Union Depot at Providence.

Fred M. Rankin was at his office again yesterday, after having been confined to his home for a few days with a severe cold.

Camille D'Arville, who, through illness, was unable to open with the Broadway Theatre Opera company in The Highwayman at Detroit last week, resumed her part in Chicago last night.

Business-Manager E. D. Price, of the Manhattan Theatre, is selecting the special company that will play The Turtle on the road. The tour will open next month.

Emma Sheridan Frye has been seriously ill with malaria at her cottage, Little Deer Isle, Me.

At the trial, on Sept. 15, of the action brought by the Gillin Printing Company against George W. Sammis for \$287, Mr. Sammis was represented by Colonel Milliken. Judgment was in his favor with \$10 costs.

Beatrice Goldie joined the Murray-Lane Opera company in Cincinnati, and opened with them last week for the season.

Lillian Stillman has declined an offer to go to the Indies, because of her mother's ill health.

Mrs. Ida McGlone Gibson, the talented dramatic editor of the Toledo Blade, returned home yesterday, after a brief vacation here, devoted largely to seeing what is on at the theatres.

Mrs. Annie Yeamans is delighted with her character in Why Smith Left Home. She writes: "Mr. Broadhurst has written a part for me that has brought me back to my place once more. It is very funny. Indeed, the farce throughout is clean, wholesome fun, all the parts are well played and the company is charming. I have not been so happy and contented in many years."

The Fortune Teller seems to have been very successful on its production in Toronto last week by the Alice Nielsen Opera company. The new star received hearty commendation from the press. She plays what used to be called a "proteau part," appearing in several attractive guises. The Fortune Teller will follow The Meddler at Wallack's.

Harry Courtaine, whose unfortunate habits have held him in the public eye for some time, was sent to jail on Friday by Magistrate Olmsted for intoxication. Many efforts have been made to reclaim this once prominent actor, but they have proved unavailing.

Leo W. Wright, manager of the Mirror Trio, is making a hit as the Dutchman with The Dazzler.

Queen Victoria has been cinematographed at the Braemar games. No doubt the pictures will be on view in the music halls shortly.

Adelina Patti has taken out naturalization papers and become a British subject.

Pauline Fletcher has been engaged to replace Viola Varce in Blaney's Tom Edson, the Electrician.

J. K. Adams joined Sam Bernard in Buffalo, N. Y., to whip the new comedy, The Marquis of Michigan, into shape for its New York opening at the Bijou.

E. C. White left Two Little Vagrants company last week to join his On the Wabash

company at Indianapolis. The author of On the Wabash, Joseph Arthur, went with him. They will stay with the attraction a week. Mr. White rejoining Two Little Vagrants at the end of that time.

Lillian Harper has resigned from Blaney's A Boy Wanted company, and is resting at her residence in this city.

George J. Peters joined the Peruchi-Beldeni company in Atlanta, Ga., Sept. 15. The company has secured rights to produce My Partner from Louis Aldrich; A Kentucky Girl from Sadie Hasson, The Young American from Gariand Gaden, and The Prodigal from William Thomas. All to be produced with special scenery.

Brigham Royce, owing to the success of The Leading Man, has been compelled to decline a flattering offer from the Salisbury Stock company, Milwaukee.

Kate Dale was ill last week at her home in this city, but is now convalescent.

Maud Winter has several tempting offers under consideration, but has decided to play an early vaudeville engagement with a well-known star in a petite drama written especially for them.

B. W. Wrenn, general passenger agent of the Plant System, is spending a fortnight in New York, after an unprecedentedly busy summer in Tampa. The military movements there during the war took thousands of visitors over the Plant line, and Tampa is five millions of dollars richer from the experience. This will insure a splendid theatrical season at the beautiful Tampa Bay Hotel Casino. The Plant Steamship Line to Havana will soon begin daily trips, and the journey from Tampa to the Cuban metropolis will be made in fourteen hours, as no stop will be made at Key West, as formerly.

Sidney Ellis was in town yesterday on a flying visit. He reports that the success of The Evil Eye has far exceeded his highest expectations.

Theodore Babcock will replace John Kellard with Stuart Robson's company. Mr. Kellard retires this week.

Fourteen Rough Riders have been engaged for the run of The Dawn of Freedom at the Fourteenth Street Theatre.

MATTERS OF FACT.

Manager Edwin P. Hilton writes that he is much pleased with the success of the opening of his second season with The Gay Matinee Girl, which, so far, greatly exceeds both artistically and pecuniarily, he says, his previous tour. The public expression is that his company and production are greatly improved; that Mattie Vickers is even more artistic and popular than of yore, and that the new team known as Monroe and Hart are much the best he has had. Mr. Hilton says everything points to a splendid season.

Flossie Sinnott is not with McNulty's Visit this season.

Grant Koons, manager, says the Brothers Royce company opened the regular season at Pottstown, Pa., last week and turned people away.

Isabelle Eveson has achieved success in vaudeville. Her playlet, That Overcoat, by Augustus Thomas, has scored quite a hit, while she is supported by two talented artists in Rose Eyttinger and Clement Balunbridge. She plays the Keith circuit this and next week.

"Rocky Ford," care this office, will accept engagement as press agent.

Frank Oakes Rose, to whose adroit stage-management much of the success of the big revival of Shenandoah in this city last Spring is due, will be open to offers after Oct. 10, when his present engagement with Palm's Firework Company comes to a close. He directed the production of the Palm pyrotechnic spectacles the past Summer.

J. J. Spies has purchased the following plays of the late Frank Mayo and they are now absolutely controlled by him. They include Davy Crockett, Nordeck, Royal Guard, Van the Virginian, Silver Arrow, The Athlete, and After Twenty Years. He is also the sole representative of many popular and useful plays for stock organizations.

Uhrichsville, O., will have its street fair Sept. 30 and Oct. 1. A good, strong attraction is wanted for these days at the City Opera House.

Lisle Leigh terminated a very flattering engagement as leading lady of the McCullum Stock, at Cape Elizabeth, Me., recently and is now back in town. Her work with this organization and with James R. Waite's company last season stamps her as an artist of rare versatility.

Ernest Rivaiz, who has written a number of short sketches, can be signed to play old men and character parts. He may be addressed care of this office.

Lyon and Healy, music dealers and publishers, of Chicago, have a large stock of the best makes of pianos which they are closing out at sweeping reductions. Traveling professionals, who wish to avail themselves of this opportunity will receive all requisite information and every courtesy at the hands of this popular firm.

Linda da Costa is engaged for leading singing soubrette roles. She has refused offers from Truss and Company for Mollie Seymour in The Gelsia, also for The Belle of New York, and for a ten months' engagement at the Tivoli, San Francisco, Cal. Miss da Costa prefers a New York to a road company engagement.

Frank E. Alken has already made himself a pronounced favorite in the Mordant and Block Stock company at the Columbus Theatre.

A soubrette is wanted for vaudeville by "B. M. T." care this office.

Brigham Royce has scored in the leading role in Mrs. Pacheco's comedy, The Leading Man.

Bartley McCullum has returned to town after a successful Summer engagement at Cape Elizabeth, Portland, Me. He is open to offers for next season.

Lillian Burnham having resigned from the Ott Brothers' All Aboard company, is at liberty and may be addressed care of this office.

Edwin Meyer is playing Captain D'Albert in The Two Little Vagrants and is giving satisfaction.

The music and butterfly costumes worn in the second and last act of A Day and a Night, which is now playing at the Garrick, were made by Mrs. A. Mazzanovich from designs by Barnes and Jackson. Mrs. Mazzanovich has made many elaborate theatrical gowns.

The orchestra chairs used at the National Theatre, 104 Bowery, this city, some of which were partially injured by fire, will be sold cheaply by the owner, Joseph R. Huxson, 36 West Fifty-seventh Street.

Remember the Maine, according to a telegram from James Hutton, played twice at the Lincoln Theatre, Chicago, on Sunday to the capacity.

Mitchell and Beattie have secured from J. H. Davis the sole right to the comedy, The Girl from Frisco. The direct management remains in the hands of its former owner, J. H. Davis. Mitchell and Beattie are experienced managers, having been for many years in the circus field. The attraction is in its second season, opening in

...SECOND YEAR...

The Comedy Success.

"THE GIRL FROM 'FRISCO'"

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J. H. DAVISSole Proprietors
Business Manager

Greater, Grander and Better than Ever. Revised, Reconstructed, and Strictly Up-to-Date. Elegantly Equipped and Sumptuously Produced. New Ideas, New Musical Interpretations, and New Novelties, with an All Star Cast. All New Specially Designed Lithographic Printing. Grand FREE Musical Novelty Daily on Public Streets. Managers having open time and desiring a sure winning attraction address E. E. ZIMMERMAN, 76 W. 36th St., N. Y.

N. B.—The Girl from Frisco is this season equipped in a manner worthy of appearing in best theatres.

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Stewart Lithgow
MANAGER.

Last Season Margaret Mather

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Lisle Leigh

AT LIBERTY

Stock or Combination.

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STARS IN VAUDEVILLE, with their original and unique specialties. STARS IN DRAMA, with a repertoire of their own comedies and dramas, and a selection of popular plays. Responsible managers, this is a rare chance. We invite your attention. Address EUNICE FITCH, New Bedford, Mass., week of Sept. 19; Fitchburg, Mass., week of Sept. 26.

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Singing and Dancing Soubrette.

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With MR. JOSEPH JEFFERSON.

Linda da Costa

At liberty. Singing soubrette. 431 Hawthorne Av., Yonkers

October. A competent company will be engaged, and a novel musical specialty will be introduced upon the streets daily wherever The Girl from Frisco appears.

The El More Sisters, Jennie and Mamie, for the past few weeks with Waite's Stock company, have made a pronounced success with their specialties between acts and curtain-calls have been frequent. The management, on one occasion, was obliged to request the audience to cease applauding so that the play might proceed.

The press of San Francisco voted George S. Probert's portrayal of the stung, injured Californian, Robert Fletcher, as the hit of Mrs. Pacheco's new play, The Leading Man. The press were almost unanimous in their opinion.

The Fountain Square Theatre, Cincinnati, O., is devoted to vaudeville of a high class only, giving two performances a day. Artists with clever, new and refined acts are always sought and should not fail to communicate with the manager, M. C. Anderson.

Charles Avery, who has had good stock experience, can be especially engaged for Charley's Aunt, The Strange Adventures of Miss Brown, Dr. Cupid, and The New Boy, in which plays he is up, having portrayed these characters and giving the best of satisfaction in each.

Delphine Perrault as the sickly Claude in Two Little Vagrants has won commendation from the press.

Citizens' Opera House, Defiance, O., has undergone extensive alterations. Ed S. Bronson continues in the management and is assisted by I. Newt Bronson.

Harry St. Maur has withdrawn from Mrs. Pacheco's company and is now at liberty.

The city bill posting plant of Savannah, Ga., is exclusively controlled by Charles Bernard, of that city.

An opening attraction is wanted by Manager J. Henry Friedman for Caldwell, O.

W. H. Stuart, for four years the General Kenyon in The Girl I Left Behind Me, has retired

DELPHINE PERRAULT
Claude—Two Little Vagrants.

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FURNISHED FLATS. 358 W. 43rd St. 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. \$6 to \$12. Janitor.

Ellena Maris

Cumberland '61. '98-99.

from that attraction and can be engaged for straight or comedy old men.

Stewart Lithgow, last season business-manager for Margaret Mather, is open to offers. He may be addressed care of this office.

Selden's A Spring Chicken was very successful at the Auditorium, Baltimore, last week.

Born.

JOHNSTONE.—A daughter to Mr. and Mrs. Menefee Johnstone (Belle Stoddard), on Sept. 16.

Married.

HALLSTEIN-GIBBS.—At Portland, Ore., June 5, A. C. Hallstein and Musette Gibbs.

ROBISCH-CHILDRESS.—John C. Robisch and Mayme Childress, at Louisville, Ky., on Aug. 8.

Died.

BAHR.—At Cleveland, Ohio, Sept. 13, William C. Bahr.

FISHER.—Suddenly, on Sunday, Sept. 18, at New York city, Mrs. Frank Fisher.

GRIFFIN.—At her home in this city, Mrs. John D. Griffin, Sept. 17.

LLOYD.—In this city, Fanny Lloyd (Mrs. Robert Munroe), Sept. 16.

MCCORMACK.—At Elizabeth, N. J., Sept. 13, Judge Thomas F. McCormack.

MORRISON.—At Birmingham, Ala., Aug. 27, Harry Morrison.

ELCH.—At Saco, Me., Sept. 12, Georgia Eleonora Elch.

RAWLINGS.—At Washington, D. C., Sept. 16, Mrs. Mary J. Rawlings, aged 61 years.

SEARING.—At Fernandina, Fla., Aug. 10, of typhoid fever, William Jenner Searing, aged 26 years.

SCARLETT.—Fred Scarlett, at Burlington, Vt., on Sept. 16.

THE VAUDEVILLE STAGE

THE ACTOR-ROUGH RIDER.



MASON MITCHELL.

Mason Mitchell, whose picture in his Rough Rider uniform appears above, has had an eventful career. He was born in New York State and has been in almost every corner of the globe. His love of adventure and love of country prompted him to join Roosevelt's Rough Riders when they were organized. The story of the adventures of that gallant band is too well known to need repetition here. Mitchell, on account of his previous experience as a scout in the Canadian rebellion, was appointed a regimental scout when the Rough Riders began their active campaign in Cuba. During the first day of the battle of San Juan he was severely wounded by an exploding shell, and was prevented from taking any further part in the war.

He managed after innumerable setbacks to get on board a transport going to Key West, and when he arrived there he was taken with others to the convent hospital. In speaking of his illness Mr. Mitchell said: "I feel that I owe my life to the kindness and good care of the nuns in the hospital at Key West. Words fail me when I try to express my admiration for those noble women, who devote their lives so unselfishly to the care of their fellow-creatures who are in distress."

When Mr. Mitchell arrived in New York he decided to re-enter his profession through the vaudeville road, and as he felt that the public was intensely interested in the war, and especially in the Rough Riders, he arranged an illustrated description of the battles in which his regiment took part, and the success he has met with since his first appearance at Proctor's has proven the wisdom of his course.

Last week the crowds which filled the Pleasure Palace waxed so enthusiastic over his simple story of the Rough Riders' campaign that the management re-engaged him for this week. This is an extraordinary compliment, as the rule heretofore has been to change every number on the bill each week. The presence of the Rough Riders in New York has lent additional interest to Mr. Mitchell's work. There are some of them in the house at every performance, and they give vent to their enthusiasm by emitting their peculiar war-cry, which once heard can never be forgotten.

Mr. Mitchell's services are in great demand. He will remain in vaudeville all the season and next year may enter the regular lecture field, if he thinks the interest of the public will warrant his doing so.

THEATRES AND MUSIC HALLS.

Proctor's.

Harry Woodruff, assisted by Herbert Ayling, makes his vaudeville debut in a comedietta called *A Bit of Instruction*. Maude Banks and Nestor Landon also appear in the continuous for the first time in a war play called *Love or Life*. Hilda Thomas presents her new sketch, *Miss Ambition*, assisted by Frank Barry. The others are the Manhattan Four, comedians; Gallardo, clay modeler; Carr and Jordan, travesty duo; the Holds-worths, comedians; Alice Raymond and John Kurkamp, cornetists; Mary Lane, soprano; Judge, ladder act, and Fred Brown, dancer. The war-graph remains.

Tony Pastor's.

Maude Courtney is the star of the bill, presenting her original medley of the songs of long ago. The others are the Blondells, in their kid sketch; Joe Welch, the Hebrew impersonator, who makes his last appearance in New York this season; the Stewart Sisters, comedienne; Ethel Levy, serio-comic; Boyle and Graham, comedy duo; Ermani, the spectacular mirror dancer; Martinelli and Grossi, musical duo, who make their New York debut; Beeson, Black and Lulu, comedy trio; Caswell and Arnold, acrobatic team; Murray and Alden, travesty duo; Farrell and Stark, comedy bicyclists; Walsh and Mack, comedians, and Rocco's trained terriers.

Harlem Music Hall.

Isabelle Urquhart, assisted by Wilmer and Vincent, is the headline of a bill embracing Emma Carns, Richard Pitrot, Little and Pritzlow, El Zobedie, Adrienne Ancion, McCale and Daniels, and the war-graph.

Koster and Bial's.

The regular Fall and Winter season opened last evening with the first production of a new burlesque, called *In Gotham*, written by Joseph Herbert, with music by Max Gabriel. In Gotham is intended to amuse New Yorkers, and is full of local color and fun calculated to tickle the risibilities of the average up-to-date Gothamite. No expense has been spared on the production, which enlists the

services of one hundred and fifty people, not counting Max Gabriel's orchestra, which has been enlarged to sixty. The cast includes Josephine Hall, Richard Carle, Cheridah Simpson, Dick Bernard, Laura Millard, Helen Marlborough, Irene Bentley, Daisy Dixon, William Sloan, F. M. Marston, Crissie Carlyle, May Duryea, Beulah Coolidge, Peter M. Lang, David Abrams, Richard Guise, Tony Sullivan, and others. Preceding the burlesque is an olio made up of foreign artists, including Blanche Merkle, chanteuse; the three Sisters Merkel, equilibrist; the five Sennets, grotesque acrobats, and the Brothers Mariani, eccentric dancers. A review of the entire performance will appear in next week's MIRROR.

Keith's Union Square.

The Knaben Kapelle, or Hungarian Boys' Band, which has made a sensation throughout the West, makes its Eastern debut. There are forty little musicians in the organization. The bill also includes Isabelle Evesson, Rose Eytinge and Clement Bainbridge, in Augustus Thomas' play, *That Overcoat*; Rofix, a European equilibrist, who makes his American debut; Pearl Andrews, mimic; Lillie Western, musical artist; Frobel and Ruge, aerial comedians; Ward and Curran, comedy duo; Mattie and Pat Rooney, dancers; Giguere and Boyer, comedy duo; the Columbian Four, musicians; Forrester and Floyd, sketch team; Le Claire, Le Narde, and Rith, in a skit called *Marks, the Lawyer*, and John R. Hart, comedy juggler. The biography and Timely Topics views are retained.

Pleasure Palace.

Mason Mitchell, the actor-rough rider, made such a good impression last week with his story of the Cuban campaign that he has been retained for another week. Francis Carlyle is seen at this house for the first time in *Chums*. The others are Clinton Elder, the operatic tenor, who makes his vaudeville debut; George W. Day, comedian; McAvoy and May, comedy duo; Jones, Grant, and Jones, colored comedy trio; Schrode Brothers, acrobats; the Gleasons, dancers; Maguire's trained horses; Topperwine, sharp-shooter, and Ed Rogers, comedian. The war-graph remains.

Weber and Fields' Music Hall.

Hurly Burly continues its career, with Weber and Fields, Peter F. Dailey, Ross and Fenton, Fay Templeton, John T. Kelly, and Dave Warfield in the cast. Henry Lee in his impersonations, and Billy Hart, comedian, are in the olio.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The first part, living pictures and ballets remain, and the olio offers Collins and Collins, Mlle. Reyval, Brannon and Collins, Ostrado, Mlle. Dumesne, Siegfried, Foster and Lewis, and Baldwin and Daly.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers provide the week's entertainment, introducing Howard and Emerson, Tenley and Simonds, the Cosmopolitan Trio, Dot Davenport, Bixley and Weston, the Magnani Family, Wilson and Massoney, and a burlesque. *The Night Owls* follow.

THE LONDON.—Harry Morris' Little Lambs are cavorting at this house, presenting, besides Harry Morris himself, the Ford Brothers, Dilks and Wade, the Johnson Trio, Jean Cunningham, Belmont and Weston, Patterson Brothers, living pictures, and two burlesques. *The Merry Maidens* follow.

MINER'S EIGHTH AVENUE.—Gus Hill's Tammany Tigers are offering the Four Emperors of Music, Carlin and Clark, Chappelle Sisters, C. W. Williams, Silvern and Emerie, Mlle. Flora, Parsons and Hawthorne, and others, along with a new burlesque.

THE OLYMPIC.—Nina Diva's European Sensation is entertaining the Harlemites, with the Knickerbockers to follow.

A WAR PLAYETTE IN LONDON.

A one-act play called *War*, dealing with the recent Spanish-American conflict, was recently produced at the Middlesex Music Hall in London. It is a small drama, and is full of exciting scenes and incidents. The author is Frederick Maxwell, who has written other pieces of a similar character. He also impersonates the hero, who is an English war correspondent. The advertisement of the hall at which the play is being done reads in part as follows: "An Absolutely original creation that will surpass in dramatic strength and beauty of mounting anything that has yet been placed upon the Variety Stage. The Horrors of War! Tableau—The Dying and the Dead! One Tongue, One Purpose. Invincible in War! Triumphant in Peace! England and America Against the World!"

This sort of play is very popular in London, and there are several actors who make a specialty of producing strong sketches calculated to arouse the patriotism and enthusiasm of audiences. It is surprising that some American actor has not seized upon the war idea for a sketch adapted to the high-class vaudeville houses. Such a sketch, done now, while the interest in the war is still alive, ought to make a big hit. Although a few attempts have been made to interest the public in serious plays in vaudeville, they have as a rule been unsuccessful. A stirring, well-written play, to run about half an hour, introducing the dramatic incidents of the battles of San Juan or El Caney, should be good for at least six months in the various vaudeville houses of the East and West.

AARONS AND HIS USHERS.

Alfred E. Aarons, manager of Koster and Bial's, decided the other day that he would have his ushers dressed in fancy costumes like those of some of the big European halls. He accordingly called in a designer, who drew plans for dazzling suits, consisting of a court dress with a red jacket, white vest and knickerbockers, red stockings and shoes, and a white powdered wig. When he called his men around him and told them of the proposed change, and that they must sacrifice mustaches and side whiskers in order to make a good appearance in the new costumes, there was a general kick. After a consultation among themselves they decided, with one exception, to resign, so it became necessary for Mr. Aarons to engage a lot of new men who not only knew how to usher, but were of sizes to fit the suits. The worry attendant upon the opening of the new burlesque, in Gotham, with its thousands of details, was as nothing

compared to the usher affair, so it is no wonder that some silver hairs have appeared in the blond locks of the energetic manager.

HAMMERSTEIN'S NEW VENTURE.

When Oscar Hammerstein's Olympia was taken from him under foreclosure proceedings, his friends predicted that it would not be long before the indefatigable manager-composer-builder-author would spring a surprise on New York in the way of a new amusement enterprise.

This has happened. Mr. Hammerstein, after a great deal of trouble, has secured a long lease of the property on the Northwest corner of Forty-second Street and Seventh Avenue. This corner is practically on Broadway, and is one of the most desirable building sites in the city. On this ground he proposes to build a music hall, to be known as the Victoria. The plans are now being prepared by J. B. McElfatrick and Son, of this city, and the work of demolishing the stable buildings will be begun immediately.

The building will be in modern Renaissance, of buff brick and iron. It will include a music hall, a concert hall, and a roof-garden. It will not be as pretentious a building as Olympia, and will cost only \$200,000.

Mr. Hammerstein could not be found yesterday, but his lawyer, S. K. Lichtenstein, was seen in reference to the matter. "Mr. Hammerstein's plans are only in the rough as yet," he said. "Of course, the building will be put up by a stock company. I am not at liberty to state who will be in the company, but it will be a strong one."

It is expected that the new music hall will be ready to open some time in February.

ALBANY LIKES THE CONTINUOUS.

Manager F. F. Proctor is elated over the success which has marked the first two weeks of the continuous vaudeville policy at his Albany theatre, the Leland Opera House. The opening on Labor Day was exceedingly large, and the business has kept up ever since. Both Mr. Proctor and his general manager, J. Austin Fynes, are enthusiastic over the prospects, and it is evident that Albany will become a very profitable factor in the Proctor circuit.

In speaking of the matter the other day, Mr. Fynes said: "Resident Manager P. F. Nash very quickly gauged the wants of the Albany public. The house was in excellent shape for the opening, and the new decorations and conveniences elicited very favorable comment. Mr. Nash has reported that the 'supper show' patronage has been so large as to surprise even him. Among the people I have booked are Felix Morris, Clara Morris, Patricia, Harry Woodruff, Milton and Dollie Nobles, Cora Tanner, Maggie Cline, the Rossows, Lillian Burkhardt, Mr. and Mrs. Royle, Isabelle Urquhart, and others of that grade."

Albany is the first of the smaller cities to give the continuous plan a successful send off, and Mr. Proctor and his lieutenants are to be congratulated. If the success keeps up, other smaller cities may fall in line, and there is no telling where the continuous chain will stop.

MORE IMPROVEMENTS AT KEITH'S.

A decided change has recently been made in the interior of Keith's Union Square Theatre. The entire front of the first balcony has been converted into boxes, and the space which formerly brought in only 25 cents a seat is now worth four times that much. Two rows of seats were taken out, and the necessary painting, carpenter and upholstery work, including an entirely new balcony front in white and gold, was done between Saturday night and Monday noon. The change adds to the attractiveness as well as the income of the house. During the Winter season there is always a larger demand for box seats than the management can fill, and even with the added boxes there will be plenty of occasions when people who are perfectly willing to pay for box seats will have to be content with standing room.

OPENING OF THE DEWEY THEATRE.

The new Dewey Theatre, built on the site of Volks' Garden on Fourteenth street, opposite Tony Pastor's, was opened last night with great success, under the management of Timothy "Dry Dollar" Sullivan and George Kraus. The house is well built and handsomely decorated, and the comfort of patrons has been looked after in every possible way. The opening attraction was the High-koller Burlesquers, a merry troupe of fun makers, assisted by an olio including George Thatcher and Ed Marble, and Stinson and Merton. There was a regular "hurrah" time at the opening, as "Tim" Sullivan's constituents turned out in full force to do him honor. Many prominent Tammany politicians were present, and the inaugural was a complete success in every way.

BURLESQUERS GO SLUMMING.

The principal members of the Bowery Burlesquers went on a slumming expedition one evening not long ago and enjoyed themselves thoroughly. Under the direction of "Chuck" Connors, they visited the principal points of interest in Chinatown and then attacked a Chinese dinner. Everybody in the company ate heartily of the various dishes except Truly Shattuck, who contented herself with drinking a few tiny cups of rice wine to the success of the organization of which she is the star.

HELENE MORA AS HAMLET.

Helene Mora intends to elevate the tone of vaudeville by playing the closet scene from Hamlet this season with Hyde's Comedians. She will play Hamlet herself, and will be assisted by Miss Booth, as the Queen, and Edmond Hayes, of Hayes and Lytton, as the ghost. New and elaborate scenery has been painted for Miss Mora's use by Wash Valentine, the scenic artist of Hyde and Behman's.

THE ROYLES WILL GO TO LONDON.

Mr. and Mrs. Edwin Milton Royle decided to make their appearance next March at a prominent music hall in London in Captain Impudence, the comedietta in which they have been so successful in the high-class vaudeville houses here. Their many friends in the profession hope that they will make a big hit with our English cousins.

DIXEY'S NEW ACT.

Henry E. Dixey produced his new monologue, *The Mystery of the Mortgage*, written for him by Charles Horwitz, at the Fountain

Square Theatre, Cincinnati, O., on Thursday evening last. It made a big hit, and the popular actor received three curtain-calls. In his new entertainment Dixey plays five distinct characters.

H. E. MOSS GOES HOME.

H. E. Moss, the managing director of the Empire Palaces, in the English provinces, sailed for home on Saturday. Before leaving he expressed himself as thoroughly delighted with his visit, and said he hoped to come over soon again. It was reported around town that Mr. Moss had examined Koster and Bial's thoroughly, with a view to purchasing it to add to his circuit. Alfred E. Aarons said he had heard the report, but that as far as he knew there was nothing in it.

There is a possibility that Mr. Moss may send over bids on one or two places that he looked at, but what his real intentions in the matter are nobody but himself knows.

SONG PUBLISHERS COMBINE.

A sort of combine has been formed by Joseph W. Stern and Company, M. Witmark and Sons, Howley, Haviland and Company, and T. B. Harniss and Company, to protect themselves against the innumerable small publishers, who make all sorts of prices on their songs. Isidor Witmark, in speaking of the matter, said: "This arrangement is in no sense a trust. We simply intend to charge a certain price for our publications, and we will not sell for less. Others can do as they please, but we intend to stick by our agreement."

DEATH OF MRS. FISHER.

Mrs. Frank Fisher, of the vaudeville team Fisher and Crowell, well-known and popular performers, was found dead in bed at her home on Sunday evening last. The gas was turned on and it is presumed that she committed suicide. She had been very ill for some time past, and her mind was probably affected by her suffering. The team were members of the Bohemian Burlesquers this season, and had traveled with prominent burlesque and vaudeville organizations for several years.

A PROPOSED COLORED THEATRE.

It was rumored last week that a company had been formed for the purpose of erecting a theatre in New York, to be devoted to entertainments by colored talent. Howley, Haviland and Company, it is said, will be interested to the extent of putting on some of the bills through Cole and Johnson.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—A first-class bill drew big houses last week, and the indications are that this popular house will enjoy its customary prosperity throughout the Winter. Harry Lacy made his New York debut as a continuous star, assisted by Ida Van Sicken, in a comedietta called *Bob Rackett's Pajamas*, the author of which was not named in the programme. The plot hinges on the mistake of a hotel clerk, who assigns a man and a woman to the same apartments. They enter at different times, and scatter their belongings about. The man leaves his pajamas on the lounge and goes into the next room to shave. The young woman finds the pajamas, and in a spirit of fun decides to put them on. By this time it is known that the couple have been sweethearts, but have not met in several years. When the girl enters, dressed in the pajamas, she is discovered by the man, and as the room is quite dark and she has short hair, he mistakes her for a college boy. When he threatens to remove the pajamas by force, she is obliged to own up to her sex. Mutual recognition follows, there is a hurly call for a minister who happens to be stopping at the hotel, and the curtain falls on the usual embrace. The sketch is funny and interesting all the way through, and was played admirably by Mr. Lacy and Miss Van Sicken. Mr. Lacy can congratulate himself on being among the few legitimate actors to make a success in vaudeville. Camilla Urso, the comic singer, was considered one of the greatest captures ever made for the continuous houses, played some selections which met with great favor. She has lost none of her skill, and never appeared to greater advantage than she did last week. The biggest hit of the bill was made by Edmond Hayes and Emily Lytton, who presented for the first time here George M. Cohan's latest favorite, *A Wise Guy*. It is entirely different from anything in which these performers have appeared heretofore, but it is none the less funny on that account. Miss Lytton impersonates an actress who is spending the Summer at Long Branch. She has made up her mind to wed a lord to whom she has been introduced. She is determined for some one to impersonate her father, when Mr. Hayes, in a rough and ready get-up, enters. He talks in a very rough dialect, but she engages him to be her "papa" for the time being. She tells him he must get a dress suit so as to look the part. While she is in the next room the lord enters. The "mug" seen in the picture, carries him into the adjoining room and reappears in a few moments clad in the lord's dress suit, which is entirely too small for him. From this time on the fun is fast and furious and the house is kept in a continual roar. In the end it is discovered that the lord is a fraud, and he is thrown out, while the tough goes over the contents of his pocketbook. The play is written and arranged in Cohan's best vein, and is full of funny lines and business. It is played with great snap and vim by Hayes and Lytton, who owe Cohan a debt of gratitude for supplying them with such good material. Jess Dandy, the new Hebrew comedian, made an emphatic hit with his parodies, and was encored again and again. Other pleasing acts were presented by Batty's bears, Colby and Way, Hanley and Jarvis, Hall and Staley, Derenda and Breen, the Magninleys, the Branigans, Millie Greene's cockatoos, and Till's marionettes. Some fine views of the soldiers at Camp Wikoff were shown on the biograph, which is always up to date. The Timely Topics views were continued.

KOSTER AND BIAL'S.—The Summer season of 1898 closed on Saturday night. The nights last week were a little too cool for roof-gardening, so the performances took place in the music hall. John W. Isham's *Darktown Aristocracy*, headed by Belle Davis, continued to present rag-time opera with great success. Miss Davis sang "He Cert'ly Was Good to Me," "Why Don't You Get a Lady of Yo' Own?" and "My Ann Eliza," in which she used all the business invented by Alice Atherton. Fleurette, who took the place of the Stewart Sisters, made a big hit with her dainty dance. She is a smart little sprite, and her turn, while short, is very pleasing. Cook and Sonora held over, and repeated their hit of last week. The frisky Franchonetti Sisters frolicked about the stage and won applause with their lively dancing. Dorothy Drew sang three songs, and did a neat dance. The Four Emperors of Music blew themselves into favor with their cornets. Dunbar and Harris did a fairly good acrobatic comedy act. Crowley and Foley and Mlle. Barbe were also in the bill. The orchestra played some good selections, including a new march called "The Ambassador," by Max S. Witt, which has a splendid swing and a catchy melody.

PLEASURE PALACE.—Rose Coghlan finished her vaudeville season here last week, presenting the one-act play, *Between Matinee and Night*, writ-

ten by herself and James Clarence Harvey, which was reviewed in this column when it was produced at Proctor's a few weeks ago. Miss Coghlan was decidedly successful, and made a pronounced hit with the patrons of the Palace, who attended in large numbers. Lottie Alter repeated her charming performance of the society bud, and John T. Sullivan and Ida Von Trautman rendered efficient support. Mason Mitchell, the actor-Rough Rider, repeated his delightful description of the work done by Roosevelt's men in Cuba, and was rewarded with frequent bursts of enthusiastic applause. Mr. and Mrs. Arthur C. Sidman, whose popularity seems to increase with every appearance, scored a big hit in their charming sketch, in which Mr. Sidman gives his wonderfully accurate impersonation of the farmer. Mrs. Sidman made an attractive picture in a new dress. Florence Hindley, fresh from her recent triumphs in England, was warmly welcomed by her New York friends. She gave her bright, breezy performance, in which she does a little of everything, including songs, dances, xylophone and sleigh bell solos and a serious recitation, in all of which she was excellent. Maud Beall Price had a difficult position on the bill, but in spite of that she made her usual hit with her monologue, in which she does some very smart work. Six and Gedgey played some duets on banjos very cleverly. Mary Lane made a hit with some ballads. Her voice is sweet, and she knows how to use it. Frobel and Ruge mixed up fun and acrobatics in pleasing proportions. Farrell Stark did all sorts of straight and comedy tricks on bicycles. Wilson and Leicester made a hit in their singing sketch. Kennedy and Hayes, parodists, and Ella Morris, ventriloquist, were also in the bill. Fred Watson pleased with his piano solos, and some new pictures were shown on the war-graph.

TONY PASTOR'S.—The Face that Kills, a sensational play in one act, was seen for the first time in America. In England the piece is called *Humanity*, and, as presented by John Lawson and his company, it is considered by managers a first-class attraction, as it makes a big hit with the audiences. It may be stated that the piece is well written, that the lines and situations are strong, and that the stage business as arranged by the author is startling. The cast seen at Pastor's, with the exception of Louis Leon Hall, is utterly unable to handle the material, and scenes intended to be thrilling in the extreme were laughed at. The plot revolves around a young Jew who keeps a "square gambling house." He has married a Christian girl, and they live in apartments above the gambling place, which are reached by means of a wide stairway. The villain is an intimate friend of the Jew, and, of course, he tries to seduce the wife of his friend, by telling her of her husband's misconduct with a certain young Jewess. She believes him, and agrees to run away with him. The Jew discovers his supposed friend's perfidy, and they engage in a hand-to-hand fight which carries them all over the room and to the top of the stairway, which gives way with them, throwing them to the floor. A crowd rushes in from the street, and the Jew explains that he has killed the other man in defense of his wife's honor. This fight scene alone ought to have been rehearsed for weeks before being put on. It was worked so slowly and so clumsily that the audience could not be blamed for laughing at it. During the scene nearly everything in the room is demolished. The villain throws a chair at the hero, and succeeds in demolishing a chandelier and spilling a dozen glass globes. He also throws two or three oil lamps at the hero, but always misses the mark. Properly done, the scene ought to arouse the enthusiasm of any well regulated audience, and it is easy to understand why the piece is popular in London. Louis Leon Hall played the young Jew excellently. He was dignified and forcible, and won the attention of the audience from the start. Franklin Hall and Rosa Barnes, upon whom much of the success of the play depended, were very weak. Edward Powell, Harold Werden, and Ada Farrish played small parts inoffensively. The Russell Brothers made their last vaudeville appearance for some time, as they will soon go starring. They made their accustomed hit by their brisk work as the Irish servant girls, and the laughs came as frequently as though the sketch were brand new. Morton and Revelle scored heavily with their original rag-time words, smart gags and quaint method of working. Waterbury Brothers and Tenny presented a diverting musical act with comedy trimmings, which made a hit. Their concert selections were especially good. Emma Carus was applauded for her excellent rendition of ballads and coon songs. Pleasing sketches were done by Clint and Bessie Robbins, Mack and Elliott, and Le Clede and Raymond. John Cody showed some originality in his Dutch monologue. Edwin R. Lang, Gailando, and the Borani Brothers were all well received.

HARLEM MUSIC HALL.—The headliners were Hugh Stanton and Pauline Willard, who played *A Wife by Adversity* commendably. Post and Clinton caused laughter with their familiar act. Eloise Mortimer rendered several operatic selections. The Nosses' musical medley made a hit. Other performers were the Comellas, Lowell and Lowell, the Nicol Sisters, and the Norriases. Pictures, warlike and otherwise, were shown on the war-graph.

PROCTOR'S.—Mr. and Mrs. Edwin Milton Royle once more gave their delightful presentation of Mr. Royle's play, *Captain Impudence*. The stars were as good as ever, and the clever little ingenue, Mary Dupont, won new laurels by her spirited acting in the part of the soldier-girl. William Fredericks did creditable work as Major Bugg. Mr. and Mrs. Charles T. Ellis presented a new comedy by Herbert Hall Winslow, called *An Artist's Dilemma*. The sketch is well written, and makes a pleasing impression. Of course, Mr. Ellis introduced some new songs, including one called "Good-bye, Mother Darling," which caught the fancy of the audience. Mrs. Ellis was unctuous and emphatic as usual in an Irish part, and Thomas A. Grady and Little May helped in the fun-making. Jones, Grant and Jones, who are among the best and most original of the colored performers, made a big hit in their sketch, Jones' new song, "If They'd Only Fought with Razors in the War," was a great success as warbled by himself. A. O. Duncan was "up to the moment" as usual, and sprang jokes direct from his little gag factory. Williams and Tucker should have been accorded the distinction of big black type, as their skit was one of the big hits of the bill. Miss Williams' conception of the tough girl with a tender heart is far ahead of anything in the same line seen of recent years in vaudeville. The character is so well sustained that it seems like the real thing and not like acting at all. Mr. Tucker's character sketches and imitations were applauded to the echo. Fred Niblo made a hit in spite of the fact that his material is very old. With a good new monologue he could compete with the best men in the field, and the sooner he gets it the sooner he will get into the big type class. Others in the bill were the Three Rio Brothers, Alex. Helind, Bryant and Harner, Edward Estina, Harry Winsman, Walter Hyde, and May Wentworth. The war-graph presented some new pictures.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly, the new burlesque, was taken in hand the day after its production, and every bit of superfluous material was cut out. New gags and bits of business have been introduced every evening since then, and now the entertainment is as bright and lively as possible. Peter F. Dalley's song, "Kiss Me, Honey, Do!" is already becoming popular, and gets from four to five encores at every performance. John T. Kelly has rounded out his performance and he now delivers his lines with great unctious. Charles J. Ross, David Warfield, and Weber and Fields have settled into their roles, and win new laughs at every performance. Mabel Fenton, Fay Templeton, the Beaumont Sisters, Frankie Bailey, the Angeles Sisters, Josephine Allen, Bonnie McLean, and the Happy Happy Chorus all contributed their share as usual to

the fun. Henry Lee presented his specialty, *Great Men, Past and Present*, with great success. His list includes Bismarck, Pope Leo XIII., General Lord Roberts, Rudyard Kipling, Gladstone, David B. Hill, General Grant, General Lee, Major-General Pittsburg Lee, Roosevelt, Sampson, Schley, and Dewey. He makes a complete change of costume and make-up for each character, and delivers lines appropriate to the impersonation. His act is original and effective, and the heroes of the late war as he portrayed them came in for great applause. Billy Hart, a clever comedian, opened the bill.

The Burlesque Houses.

EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers emigrated from the Bowery, and put in a week of very good business here. The performance made a hit. Van and Nobriga were heavy scorers. So were Evans and Vidocq, Fisher and Jansen, Saxon and Brooks, Myrtle Tressider, and Tommy Barnett. A Scrambled Egg had some new ingredients added, and was even better than before. Billy B. Van, Frank Evans, Will A. Vidocq, Vevi Nobriga, Myrtle Tressider, and Flo Jansen shine particularly. The costumes are costly and beautiful.

THE LONDON.—Abe Leavitt's Rents-Santley company offered last week, to big business, the best real burlesque bill seen here this season, opening with a first part, Yankee Dewey Dandy, and closing with *A Night's Frolic*, both written and staged by Matt Woodard. These were played and sung with dash, dressed and mounted handsomely, and managed excellently. They introduced Lottie Elliott in some gorgeous costumes. The olio began with Van Leer and Barton's taking blackface turn. The pretty Sisters Engstrom, in new songs and stunning dresses, made their usual big hit. They have added some Swedish melodies and a dance, which were well received. Charles Robinson, really amusing in the burlesques, lost chances in the olio through old material. Johnston and Gorman's singing sketch went well, and so did J. G. Johnston's illustrated songs. The Walker Sisters made their customary hit in a neat singing act, and Richard Ward scored heavily in astonishing trick cycling. Manager Leavitt has kept to true burlesque instead of drifting into farce-comedy, and he has put together a capital entertainment outside of an unfortunate front scene in the closing burlesque that needs complete renovation.

SAM T. JACK'S.—Manager Jack replaced the burlesque *A Modern Venus* by a lively cakewalk by George E. Belan, Guslie Vivian, and others; an effective march of Jackies and Roudies, and a new patriotic ballet led by Ida Minoletti. The concert first part and art pictures remained, and in the olio were Jennie Yeamans, Siegfried, Fonti Boni Brothers, Charles Kenna, Baldwin and Dailey, Sisters Bernard, and the Broadway Dancers. Business was excellent.

MINER'S BOWERY.—The Knickerbockers moved over from the Eighth Avenue last week, and repeated their new bill including two burlesques, and a strong olio showing Conroy and McFarland, M. S. Whalen, Flatow and Dunn, Mae Taylor, the Three Gardeners, and Grant and Durand. Managers Robie and Dinkins had improved the performance, and the week's business was large.

VAUDEVILLE JOTTINGS.

JAMES R. ADAMS and his pantomime company continue to meet with success. When they return to Tony Pastor's on Oct. 3 they will give an entirely new production with new costumes and properties and improved scenery.

Josephine Newman has a new sketch, written for her by a well-known newspaper man of St. Louis, which she will use in vaudeville this season.

The Stewart Sisters are not losing any time while waiting for *The Finish of Mr. Fresh* to open. They are at Tony Pastor's this week.

Howard and Mareno, Hebrew impersonators, were visited by the Deonzo Brothers, of Primrose and Dockstader's Minstrels, and Carl Carlton, of the same company, at Cleveland, Ohio, week of Sept. 5. They all had a nice time, as they are all old friends. Frank Luce, the violinist, played some fine selections for entertainment. Mr. and Mrs. Howard entertained with their ludicrous Hebrew act.

Josie Hoyt Melville, formerly of *A Contented Woman* company is to appear in vaudeville with her husband, Tom E. Wallace. They will produce a character sketch, *Looking for a Handover*, written for them by William Sidney Hillier.

Ernest Wilson and Marie Leicester closed a very successful engagement at the Leland Opera House, Albany, week of Sept. 5 and concluded the Proctor circuit at the Pleasure Palace last week.

The last of Rice and Barton's companies to open was the Big Gaiety company at the Kensington Theatre, Philadelphia, on Sept. 12, with the Academy of Music, Pittsburgh, to follow. Both Rice and Barton accompany this attraction, and appear at every performance. The complete roster will be published next week. Slowly but surely, with increasing prestige, this well-known firm is branching out. The organizations now playing under their management are The Royal Hill English Folly company, Rice and Barton's Comedians in McDonald's Palace, and the Big Gaiety company. R. F. Trevellick, for the past two seasons Sam T. Jack's general agent, is in advance of the Gaiety company.

Kilroy and Britton have decided to play dates this season. They closed a week's engagement on Sept. 10 at Celeron Park, Jamestown, N. Y., it being their fifteenth week in Summer parks. Their original comedietta, *The Up-to-Date Song Publishing Company*, which they produce with special scenery, is proving a big success, and is already booked in some of the leading vaudeville houses.

James J. Boyd and Lucie Rogers have signed with Billy Madden's American Athletes, to do their specialty for the season.

Papinta has scored another big hit at Keith's Bijou, Philadelphia, where she is playing a four weeks' engagement.

John J. Pomphret will open on the Keith circuit in a new Rube monologue, *About Miralzy*, written for him by William Sidney Hillier.

James F. Hart and Lole Lester are rehearsing their new sketch, *Our New Cashier*, and will soon be seen in vaudeville.

Eva Allen, the dancer, has just closed a successful engagement at the Wonderland in Buffalo. After a week's rest she opened at the Columbia Music Hall, this city, on Sept. 19.

Wallace and Gilmore, managers of the Richardson Theatre, Oswego, N. Y., will open a vaudeville house in that city Sept. 26, to be known as the Palace Theatre.

Howard and Stanton have joined The Monte Carlo Girls.

Jerry Hart and Beatrice Leo were compelled to cancel their engagement at the Olympic Theatre, Chicago, last week, as Miss Leo was suffering from a severe cold. With a good week's rest she hopes to be able to go on at the Haymarket Theatre this week.

James Horan, late of the Mimic Four, who successfully wrote and staged the new burlesque for Isham's Octoroons, will sever his connection with Wine, Woman and Song at the close of its engagement at the Grand Opera House, New York, this week.

Loney Haskell is closing the olio with Hurling and Seamon's Bowery Burlesquers and is meeting with immense success everywhere.

Wilbur Mack and Isabelle Fenton played a return date at the Monroe Casino, Mt. Clemens, Mich., last week, after an absence of only four

VAUDEVILLE.

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SANS SOUCI, BOSTON, THIS WEEK

KRAUSE AND ROSA,

With their DUTCH PICKANINNIES.

Sept. 26th, Proctor's 23d St. House, N. Y. City. Oct. 3d, Pleasure Palace, N. Y. City. Oct. 10th open. Oct. 17th Grand Opera House, Norfolk, Va. Oct. 24-31 and Nov., open. Dec. 11-18, Columbia Theatre, St. Louis, Mo. Dec. 25-Jan. 1st, Great Northern, Chicago, Ill.

All communications to our Sole Mgrs. and Agts., STORSEL & BOOM, No. 10 E. 14th St., N. Y. City.

MISS NORTON

Sept. 11, Orpheum, Kansas City.

Sept. 18, Masonic Temple, Chicago (return engagement).

MASON MITCHELL

(of Roosevelt's Rough Riders).

In an Illustrated Recital of the Battles of Las Guasimas and San Juan.

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NEIL LITCHFIELD

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weeks. They are singing James McAvoy's new song, "I Guess That Will Keep You Guessing for a Year."

Montague and West have joined The Dainty Dancers company for the season. They will introduce their popular specialty and play parts in the burlesque.

Jerry Hart, Jr., has returned to his studies at the University of Notre Dame, Indiana, after a pleasant vacation with his parents, Mr. and Mrs. Jerry Hart.

Maudie Caswell and Arthur Arnold have been for the past four weeks the vaudeville feature with Corse Payton's own company. They are at Tony Pastor's this week. Their act is smart and bright and is full of original business.

Clara Morris is rehearsing a new sketch called The Evil That Men Do. It is being staged and booked by Frank L. Goodwin.

The Eagle Music company announce two new coon songs for the coming season, which will be published next week. One is a sentimental coon song entitled "Since My Poor Joe's Gone," and the other is called "The Nigger Said Rah!"

Irving Jones has a new coon song entitled "If They'd Only Fought With Razors in the War," published by F. A. Mills. Mr. Jones says it promises to be as big a hit as "Get Your Money's Worth."

Mabel Taylor King made her vaudeville debut a few nights ago at Avena Villa, Bath Beach. She has a voice of remarkable range and quality.

Max S. Witt's new song, "The Moth and the Flame," is a real novelty, setting to music the story of Clyde Fitch's successful comedy, as presented by the Keely-Shannon company. A drama in song is something brand new, and with such fetching melody should be most popular.

Frank W. Weinstein has been engaged as musical director of the Gaiety Theatre, Scranton, Pa.

Among the sojourners at the Colonial, Mount Clemens, Mich., are the noted acrobat, Frank Herbert, and his wife (Charlotte Ray). They are stopping at the actors' resort, Cameron Cottage.

A programme of the Buckley Opera House, Peoria, Ill., for Sept. 14, contains the name of Annie St. Tel. Miss St. Tel. was at her home in New York on that date, and the manager had no right to bill her.

A line in the London Tivoli programme states that "The management will feel obliged to any persons who will pick out any item on the programme which they may consider objectionable."

Dolly Theobald, of Powers and Theobald, was poisoned with Ivy last week at Niagara Falls, and will be laid up for a few days. The team was forced to cancel Keith's Philadelphia house on account of the accident, but they are not worrying, as they have been re-engaged for ten weeks on the Castle-Hopkins circuit.

Florrie West is a special feature of the bill at the London Tivoli. She is in the best part of the bill, and follows Dan Leno, the most popular performer in London.

Manager Sam T. Jack has found places for two new electric signs on his theatre, which is now about the most brilliant spot in all Broadway at night.

Mrs. Frank Fisher (Nettie Crowell) was seriously ill at her home in this city last week.

Dorothy Neville has made a big hit as the leading burlesquer in Sam Scribner's Gay Morning Glories company.

The Two Bostons are now billed in England as "The Anglo-American Specialty Artists." They are about the most decidedly English performers ever sent over there.

Sam J. Ryan has been engaged by Weber and Fields for their Con-Curers company. He opened with the organization at Louisville, Ky., on Sept. 11.

John J. Farley has been engaged to play Professor Sterling Silver in "Way Up East," which will soon begin a tour of the vaudeville houses.

Nellie Burt will soon return from Europe and will be seen at Tony Pastor's.

There was a Dewey souvenir matinee at the Orpheum in Kansas City on Sept. 14. Every woman received a bust portrait of Dewey mounted on a raw silk colored art mat.

Manry L. Phillips requests THE MIRROR to state that he is in no way connected with the Monte Carlo Girls Burlesque company.

Sydney Grant, the popular comedian, is mourning the loss of his mother, Lilla Lawson Grant, daughter of the late Thomas Bailey Lawson, New England's famous portrait painter.

Jane Whitbeck has joined Arthur Dunn and will appear during the season with him in his sketch. The actress and the Bell Boy. They have made a decided hit in the West, and their time has already been extended several weeks.

A. H. Knoll and Marie McNeill played last week with the Zanic company at the Worcester Theatre. This week they are at Chestnut Hill Park, Philadelphia, after which they rejoin the Zanic company. They are also booked over the Keith and Proctor circuits.

An interesting article concerning Lydia Yeaman-Titus appeared in a recent issue of an English periodical called the Northern Weekly News.

Annie St. Tel. the clever dancer, has added singing to her turn, and has made quite a hit with some catchy up-to-date songs. Her dancing is even more attractive than ever.

Maudie Courtney began her Fall and Winter season last week at the Sans Souci, in Boston. Her success was as great as it was throughout the summer on the Casino roof. She is at Tony Pastor's this week.

Annie Hart's Rough Riders will be a prominent organization during the season of 1898-1900. Time is being rapidly booked by James H. Austin, representing the managers, Blockson and Grapewin. The company will include Annie Hart, Blockson and Burns, and Grapewin and Chance.

The Palm Garden Theatre in Oswego is succeeding under the management of Wallace and Gilmore.

Nettie Fields has just closed successful engagements at Ocean View, Va., and Portsmouth, Va. She opens on the Proctor circuit on Oct. 3 for three weeks, with other good dates to follow. When she rejoins her husband they will do a new sketch.

Grace Filkins and Arnold Daly will appear shortly at Proctor's.

Hazel Burt, May Young, Marg Craig, Lillian Westey, Mabel Enstace, the Murphys, and Harry Leon have been engaged by Manager Shea for the opening of the New West End Music Hall, Eighth Avenue and Thirty-second Street, on Saturday evening, Oct. 1.

The Armstrong Brothers have joined Irwin Brothers company.

There will be a roof-garden in Cleveland next summer, managed by Drew and Campbell.

Annie Hart will begin an indefinite engagement at Sam T. Jack's Theatre, this city, on Oct. 3.

Grapewin and Chance will play Keith's Union Square Theatre week of Sept. 26.

Ernest Rivarez and his company are meeting with great success in a farce called Hash; or, Flannigan's Kaffe-Klatsch. Rivarez is the author of the skit, and plays the part of a Frenchman, in which he is particularly clever.

Krause and Rosa received a number of telegrams and letters from both managers and per-

formers, wishing them success on their New York opening with their new act.

C. G. Craig will make his reappearance in vaudeville next week at Proctor's Theatre. The Famous Love, which made quite a hit last Spring at Keith's. He will be assisted by Mrs. Robert B. Mantell and W. S. Harkins.

Charles A. Loder has been engaged to play Sam Bernard's old part, replacing Thomas O'Brien, in Weber and Fields' Fousse Cafe company.

Julia Raymond appeared with great success at a smoker at the Knickerbocker Athletic Club recently. Miss Raymond has good looks as well as a good voice, and never fails to score heavily everywhere.

Henry Ragge has engaged Joseph Madison for his company, which will present A Husband's Holiday in vaudeville.

A short burlesque on The Turtle was introduced into Hurly Burly last week, in which the disarming scene is caricatured by Rose Beaumont, Weber and Fields, and Dave Wardfield.

Sam T. Jack was engaged last week from attaching the scenery and costumes of the Broadway Burlesquers in Chicago. Before Fields and Weigle purchased the outfit from Sam Bernard, it is alleged that Bernard became indebted to Jack.

"Chuck" Connors is rehearsing a sketch which he will present in the near future at a New York vaudeville theatre.

Tony Pastor has again been awarded a decision in his suit against the Solomon, better known as the Rogers Brothers, who will take another appeal.

John T. Kelly is a firm believer in Elmhurst, a suburb of Flushing, L. I. He and Tony Pastor are at the head of a company which will be purchased a large piece of property on which will be erected a hotel which will make a specialty of catering to actors.

Leon W. Washburn's Big Double Minstrels are now in their fifth week. They report business as phenomenal. They are traveling in their new special car "Dewey."

Lotta Gladstone made big hits during her recent engagements at Washington, D. C., and Wilmington, Del. She was at Fox's Pleasure Palace, Reading, Pa., last week, and at the Proctor circuit, Springfield, Mass., Rochester, and Detroit to follow. She will open at the Alhambra, San Francisco, on Nov. 1 for four weeks. From the coast she will go to Honolulu, and will return to Chicago, where she is booked in February.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins: The attendance is very large. Arthur Dunn, assisted by Jane Whitbeck are the feature. The others are Harry Atkinson, Juno Calmo, T. J. Farron, Hollis and Valore, and the biograph.

Chicago Opera House: Will S. Rising heads the list, accompanied by Lillian Kemble and Elmer Ellsworth. Flo Irwin and Walter Hawley. Kate Davis, George H. Adams and family, La Belle Mele, Moreland Thompson and Roberts, Dolly Metastay, Howard Trio, and Char and Beatrice Diamond.

Great Northern: Business is increasing and better talent is in the bill as each week rolls by. J. C. Rice and Sally Cohen have the lead, followed by George C. Boniface and Norma Ferrar. Madame Taverly, Clivette, James and Bonnie Thornton, Wilton and Stark, Sharp and Platt and the Ariel Ladies Quartette.

Deerborn: Packs them in at every performance. The variety portion includes Press Ed-lidge Swift and Chase, B. Cole, Lockwood, and the biograph.

Olympic: The delightful entertainer, Lillian Burkhardt, has the honor place of the bill as her one-act play, "The Salt Cellar," is making a big hit. The other acts figure prominently are Miami-Berwood, Al Leach, Empire Trio, George Morrison, Raymond Trio, Leola Mitchell, Williams and Wilson Scott and Wilson Graves Service, Charles Orellie, Kehoe and Rainer, and Carrie Winner.

Haymarket: The programme is made up of Professor Leonidas' troupe of dogs and cats, Willis and Loreto, Marguerite Ferguson, Almont and Dumont, Courtnee von Hatfield, Robert and Poretta, John and Lillie Wolk, Carter De Haven and Bonnie Wale, Charles Kilpatrick, Jerry Hart and Beatrice Leo, Provo, Forman and Rowlett, Florence McKnight, the Three Ranelands, Bench and Kennedy, and the De Sabas.

Masonic Temple: Mary Norman is retained. Winona Quintette, Whitney R. others, Louis M. Grant, Lawrence and Allen and Vinie De Witt. Morris Wheel Park: Dixon, Bowers and Dixon, Kingsley Sisters, John A. West, Dick and Alice McAvoy, Attie Spencer, Billy Carter, and the Chessies.

Gaiety: The Bon Ton Burlesquers are playing to fair brains.

Savoy: Dark.

Sam T. Jack's: Mike's City Club is the first combination to start the run of road shows at this house, and it came with beautiful paper and a collection of artists whose work is excellent, with gorgeous costumes. Business thus far has been excellent.

Lycium: Manager Grenier presents vaudeville, farce, comedy and drama to large audiences since the opening. The tide is coming in again for him. Chutes: Variety is still a special attraction. Clark Street Theatre: The lights are again on at this unusual house, which opened 18 with a vaudeville bill.

Norma: Tom McKey, who has been connected with the Bismarck Garden all summer and who is well known in business capacities goes ahead of Sharp and Platt's farce-comedy The Late Mr. Early.

BOSTON, MASS.—In vaudeville circles the fair which has created the most talk has been the collapse of the Sans Souci, which seems to have belied its first title, as it has had nothing but care and has proved a losing venture since the opening week. The attempt to give Boston a music hall at which beer and other drinks could be enjoyed ended in a failure, for last week the decision was suddenly made to stop sending good money in a chase for that which had already gone, and the house was abandoned. Thus comes the second collapse which has taken place in the old Public Library Building within a year. It is said that performers received one-third of their salaries last week. A strong programme had been selected for Odd Fellows week, headed by Jennie Yeamans, but contracts were canceled by telegram.

Meantime Keith's keeps on at the full height of its success, and this week it has two topiners on its bill. The dramatic feature is Horace Lewis, whose retirement from the Castle Square caused an almost unanimous protest by the season-ticket purchasers of the house. He makes his vaudeville debut in a condensed version of Caste repeating his great success as Eccles. Gertie Blanchard, an old Museum favorite, returns to the stage to support him, and Walter Lewis and Evelyn Carter also appear. Camilla Urso makes her Boston vaudeville debut, appearing in the concert programme given by the Symphony players and The Origin of the Cake Walk comes straight from the Casino Roof Garden. Add to these features the Four Cobans, Herbert's dogs, Edwin French, Charles A. Loder, Hull and Whitaker, Derenda and Green, the Beltons, Astell and Howard, Armin and Wagner, the biograph, and Professor Gies, and one has about the best bill that Keith's has ever given.

The London Gaiety Girls are at the Palace this week and in the olio appear Ed B. and Rola White, Gus Miss, Macavrey and Gilson, Tot Guichard, the Countess Sisters, Harry Burgoyne, and the Yeddo troupe of Japs.

At the Lyceum the Rose Hill English Folly co. is the attraction, presenting in the olio Lillian Washburn, Odell and Pierce, John E. Cain and J. Herbert Mack, Jeannette Elliott, George W. Cunningham and F. Bulva Grant, and Blanche Newcomb.

May Howard's Burlesque co. made up to the Grand this week and there presents in the olio Al Weston, Williamson and Stone, Irene Wat-on, the Mills Trio, Flynn and De Costa, and Moran We-terley.

Miner and Van's Bohemian Burle quers are at the Howard Atheneum this week, billing Van and Nobriga, Edwards and Vidgo, Saxon and Brooks, Frank Fisher, Flo Jansen, Myrtle Trevisder, and Tommy Burnett. In the house also appear Gordon and Forest, Riley and Hughes, the Mexican

Troubadours, Frank L. Browne, Spencer Brothers, Deimo, Tille Russell, Bert Fitzgibbon, James F. Parker.

At Austin and Stone's this week the programme includes Professor Alex Carl, the Four Harrison Sisters, Healey and Lord, Foley and Darrell, the Debs, Dickson, Fish and Quies, the Sisters Rance, Pri-e and Steel, James W. Bingham, Barrett and Learned Horan and Johnson, Yvette Violette, L. Clair and Haves.

Out at Norwoburn Park are Adolph Adams, Howard and Tennant, Frank E. McNish, Rose Albo, and La Janks.

B. F. Keith sent his check for \$1,000 to Mayor Quincy to keep open the public baths for the remainder of the season. The mayor accepted the money with thanks, but as only about a half of it was needed for the purpose specified, the remainder was turned over to the city music fund to arrange for some indoor concerts. The original intention was to have them in the old Public Library Building, but the collapse of the Sans Souci venture may make a change necessary.

H. E. Moss, the London music hall manager, came to Boston last week accompanied by "Manny" E. Warner, the London booking agent, and Thomas Cooper, of Edinburgh. B. F. Keith was there and the three all over his theatre, to see which they had come from New York. Mr. Moss frankly admitted that there was nothing on the other side of the Atlantic that could compare with it, and he was especially interested in the stage and its appointments, the engine and boiler rooms, and the provisions for the comfort and convenience of patrons. It is possible that as a result of Mr. Moss' visit London may have a continuous performance theatre patterned after Keith's model house in this city. I am inclined to think that such a thing would open British eyes considerably.

JAY BENTON.

PHILADELPHIA, PA.—The patronage at Keith's is still on the increase, and as so many people have been turned away nightly for weeks commencing 19 the price of admission to the entire lower floor will be advanced to 50 cents. The balcony will be 25 cents and the gallery 15 c. n. Seats reserved are sold at double price, and with this the management find it difficult to accommodate the immense patronage. The programme for this week introduced Harry Lacey in Bob Rackett's Pajamas, assisted by Ida Van Sien: Papina, the wonder, who is in her third week; Albert Guitte, the famous trapeze artist; Professor Hester and his trained bears; John D. Gilbert, Harrington, tramp juggler; Ford and Francis, Tills' Marionettes, Colby and Way, Hall and Staly, the Maginleys, Millie Gracie, the Brannicans, and German and West.

Fred Rider's new Night Owls are at the Trocadero. A good lively vaudeville bill, with strong features, and Henrietta Brown were up to date, as usual. For coming week Harry Morris' Little Lamb.

The Lyceum Theatre, with the popular Rents-Santley Burlesque co., is doing the usual large business. Abe Leavitt always collects pretty faces and novelties. Next week The Tammany Tigers.

John L. Sullivan and Babe Kato's vaudeville company are at the week at the Kensington Theatre.

The Museum Ninth and Arch Street, has a big array of vaudeville features in continuous performances and is doing well.

S. FERNBERGER.

SAN FRANCISCO, CAL.—Felix Morris was a host in himself at the Orpheum week 10-11. This capital comedian presented A Game of Cards, supported by his own co. Morris has lost none of his charm. He introduced us to a most delightful character sketch, "Signor and Signorina de Pasquelli and Signor Albert presented the piece, scene from Faust and were called before the curtain repeatedly. Charles Baron and his dogs gave a funny turn. Charles T. Aldrich kept up his merriment of the week before. Favor and Sinclair were extremely good in their skit, The Maguire. The Tow-Zoon in Arab is clever acrobats. Irene Franklin, Pa.ney Morgan, and Henrietta Brown were up to date, as usual. New turns next week include Basile Bonhill and Hines and Remington. Business is excellent.

The bill presented to patrons on the opening night of the Alhambra continued in force all week. Mr. and Mrs. Sidney Drew are still the stars. A complete change of bill is promised 19.

At the Chutes Theatre the reproduction of a Spanish bull fight in nine scenes proved startlingly realistic. Pearl Knight, the American Anna Held, was well received.

FRED S. MYRTLE.

WASHINGTON, D. C.—Isaham's Octoroons is the attractive card this week, 19-24, at Kerner's Lyceum, where they opened to a full house. The new musical farce, A Tenderloin Court, which Manager Isaham has gone to considerable expense in securing is bristling with incidents, engaging music and amusing complications and one of the best colored burlesques yet seen here. Among the talented people are Belle Davis Stella Wiley, Smart and Williams Rastus and Banks, Fred Douglas the Brittons and Florence Ellsworth. Bryant and Wilson's American Beauty 20-24. May 20-24. The Bijou presents Frank, Boyd and Reynolds. Charles E. Grapewin and Anna Chance, the Brilliant Quartette, Kilroy and Britton, Nina Collins and Lillian Perry.

At Sam Gassner's Summer Garden: The following, Morelli and Evans, Sidonie Dixon, Florence Nolan, Walter Hale, Harry Morton and William L. Thornton, appeared during the week ending 17.

JOHN T. WARDE.

JERSEY CITY, N. J.—The European Sensation co., one of Ed. Ruch's enterprises, came to the Bon Ton Theatre 12-17 to good business. Some of the specialties are new. Joe and Nellie Doner open with a sketch, full of dancing and acrobatic feats; the Murray Sisters sing taking some of the music from A Happy Pair make a hit. Alice Hanson sings good coon songs Smith and Champion do a very funny sketch. Hastings and Wright are a first-class singing team. Two Strangers from Chicago is the concluding burlesque, some of the business being new and some of it very old. The entire co. is in the cast. The Knickerbocker 20-24. May 20-24. The Bijou presents Frank, Boyd and Reynolds. Charles E. Grapewin and Anna Chance, the Brilliant Quartette, Kilroy and Britton, Nina Collins and Lillian Perry.

WALTER C. SMITH.

MILWAUKEE, WIS.—The bill at the Alhambra week of 11-17 was an exceptionally strong one, and the attendance has been large. Kleist Brothers, the Manhattan Comedy Four, who made their usual hit, Fasti Armand, and the Knickerbocker 20-24. May 20-24. The Bijou presents Frank, Boyd and Reynolds. Charles E. Grapewin and Anna Chance, the Brilliant Quartette, Kilroy and Britton, Nina Collins and Lillian Perry.

BUFFALO, N. Y.—The business done at Shea's Garden Theatre 12-17 was nothing short of phenomenal. The S. R. O. sign has been called into use and every performance. The usual strong bill was provided. It included Lew Hawkins, Lizzie B. Raymond, Milton and Dollie Noble, Al. Wilson, Johnnie Carroll and Addie Crawford, the Gleasons, the Blondells, St. k and Anita, Forrester and Burke, and the biograph. The Sports Widows at the Com 12-17 did a good business. The attendance at the Monday evening performance established a new record at this house. The co. was of average merit. Tom Sharkey was a special feature. Reilly and Wood's Big Show follows.

RENNOLD WOLF.

CLEVELAND, O.—At the Star Theatre the Gay Morning Glories co., composed of burlesquers headed by clever Dorothy Neville, and a fine lot of artists, opened for the week with two performances Monday 12, and pleased large audiences. Week 19, Irwin Brothers' big co. n. For the ninth and last week of vaudeville at Hahnorth's Garden Theatre the bill was a good one and the attendance all the management could ask. Eugene A. Noidert, Ethel Levy, who has a fine contralto voice, Dean and Jose, Ziska, Edwin Latell, the Sisters Leon, Billy Van, and Jerome and Alexis made up the bill. Manager Charles La Marche will make several improvements in the garden, and the best specialties will be furnished.

WILLIAM CRAWFORD.

PROVIDENCE, R. I.—Phil Sheridan's New City Sports enjoyed a good week at the Westminster 12-17 and gave a programme that met with the approval of all specialties by Lacey and Gaylor. Monte Myro Four, Whitelaw and Stewart, Christie Sheridan, Ruth Beacher, Farnum and Nelson, and Charles H. Clark. Rose Seydell's London Belles 15-24.

HOWARD C. RIPLEY.

VAUDEVILLE.

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Magnificent Steinway Upright, practically new, although it has been rented \$875.

Choice of a number of uprights returned from renting at \$125 each.

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may take advantage of this sale, for we send lists and full particulars of our remarks upon application, also a table of freight charges. Furthermore, we pledge ourselves to make a very careful selection on. Lyon & Healy pay freight both ways on any piano not proven exactly as represented. Address LYON & HEALY, at their own warehouses, corner South Ave. and Adams St. Write to-day. Please mention N. Y. DRAMATIC MIRROR.

NEW HAVEN, CONN.—Poll's Wonderland Theatre (S. Z. Poll, manager): W. Rudinoff, an artist of marked ability, heads the bill 12-17. The biograph, Canfield and Carleton, Royce and Graham, so are the dancer, McWatters and Tyson, Maudie McIntyre and Fred Brown complete the olio. Week of 19-24: Morton and Revel's biograph, Beatrice Moreland, Cousin Sisters and Go-din. Grand Opera House (Breed and McKenna managers): For week 12-17 the bill included McWatters and Heath Gilbert, the Van Aukens, Elders and Norrie, Lavender and Thomson, Gold-mith Sisters Barry and Bannan, Nelson and M. ledge and Bewie Phillips. It was: W. Rudinoff was the subject of an interview in the Register 14. He has made a pronounced hit here and has drawn refined audiences daily. Mrs. Breed, wife of Dr. Breed of the Grand, is spending a few days in town at the Savoy. Lighthouse Point. The management of Lighthouse Point have offered a good bill week 12-17, the closing one of a very successful season. The New York Vaudeville Club, with Frank McNish, Rose Albo, Howard and Tennant, W. J. Alexander, Waldo Whipple, the Aherns, and warship have delighted crowds daily.

PORTLAND, ORE.—Fredericksburg Music Hall: Week ending 18: Mlle. Angusta, Fozza, Sings Saville, Dollie Cole, and Eleanor Montana. On Sept. 10 the Fredericksburg changed management from A. B. Colby to E. W. Rowe, or, as he is better and popularly known, "Teddy." Manager Rowe purposes to remodel the Fredericksburg and will book nothing save first-class attractions. The entertainments that have been given in the house have been patronized well, and Manager Rowe will undoubtedly find his new venture a success. Dollie Cole, a pleasing baritone in corn melodies, imitations, etc., closed an engagement of fourteen consecutive weeks at the Fredericksburg 10, to leave for an extended run in San Francisco. So long a run in a vaudeville house has been very unusual, and speaks highly of the captivating qualities of Miss Cole.

ST. PAUL, MINN.—Olympic Theatre (John Balotra, proprietor; B. Sodini, manager): The co. present a good bill of sketches and other specialties week 12-18 drawing good houses. The entertainers are Babe Harrington, Polly O'Neil, Mary H. Brando, Amy Orlando, Ada Orlando, Fred Shaw, Walt Shaw, Charles Ellsworth, Miss Wil-on, Fisher and Wall, and James Walker. They give a good performance. Palm Garden Music Hall (A. Weinholzer, manager): Week 12-17 opened to good-sized houses, Georgie Hill, Bewie Clark, Blanch Gard-ner, Estelle Hoyt, Kay Mac, Dottie Harrison, Sam Green, Ed La Dore, Billy Maloney, in very unusual Harry and Kitty Pink. Tivoli (John Straka, manager): An attractive programme was presented by the orchestra. Clara De Forrest, Lillian Knott and A. Becker in cornet solos, drew a large attendance week 12-18.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): In spite of the hot wave being at high tide a bill as warm as the weather packed the house week 5-11. Sadi received a hearty welcome and performed his wonderful gymnastic feats. Thomas F. Kelly and Miss Violette were exceedingly popular with the latest songs. McBride and Goodrich scored strongly in a Celtic sketch, introducing some excellent dancing, and Yonida's Japanese gave great satisfaction. Although in her second week Lillian Burkhardt was the hit of the bill. Her comedietta, Dropping a Hint, is the cleverest bit of its kind seen here so far. Madame Taverly was warmly received, and the Macarte Sisters' equivoque and avoirdupois continued to please. Fresh faces 12: Mr. and Mrs. K. J. Dostan, Barney Fagan and Henrietta Byron, and Charles F. Aldrich.

CINCINNATI, O.—Bryant and Watson's Australian Beauties attracted big crowds at People's 11-17. Opening to S. R. O. The Baroness Blanc headed the olio, and Williams and Adams, Smith O'Brien, the Lavelles, Higgins and Le-lie, Hazleton and Veder, Ruby Marion and Winifred Stewart were also in it. Two burlesques with dazzling electrical effect were given. They are The Typewriter's Wedding Day and The Duke of Monte Carlo. The Fountain 12-17 had the honor of playing Henry E. Dixey in his vaudeville debut in "Incognito." With him on the programme were Felix and Harry, Kathleen Warren, Sutherland Sisters, Apollo, Lorenz and Allen, and Horatz and Bowers. A high-class audience was in attendance nightly, and it greatly appreciated the many clever bits in the performances.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Crowded houses still continue the rule at this popular theatre, which has become one of the institutions of the town. 11-17 the leading feature was

The Nilson flying ballet, a very pretty and graceful spectacle and a novelty here. This was received with great favor. Ray L. Boyce, Douglas and Ford, Carter DeLaven and Bonnie Male, child performers, were all entertaining. Irma Orban and her trained cockatoos, and O'Brien and Buckley in rough and tumble comedy received hearty applause for their excellent work. Sidney Grant and M. Norton in imitation songs and dances were extremely clever, and the biograph was entertaining.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, proprietor and manager; F. F. Nash, resident manager): The company that opened in increased business was headed by J. H. Shedd in "One Touch of Nature." He was ably assisted by Clarence Handysides, R. V. Ferguson, and Rose Tiffany. Patricia and Alf Hampton are seen in "A New Year's Dream" and R. O. Jenkins and co. in "The Kissing Bridge." The others in the programme are: Reno and Richards, Carl and Jordan, Flakowski, Parrell and Taylor, Lydia Hall, Satozumi, and Mr. and Mrs. Tom McIntosh. Beginning 19 are Mr. and Mrs. Royce and others. Gaiety Theatre (Agnes Barry, manager): Roeder and Crane's Vaudeville co. 15-17, Dark 18-21. Monte Carlo 22-24.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Week 11: Samson and Monti, Bicknell, crissins and Devers, West and Williams, Rosalie, (third engagement), Harry Gilbert Castle, the Roche-La Man Troupe. Crimmins and Gore were the features. Items: Business continues big. S. R. O. on the opening night. Rosa Gore is again able to perform after a short illness. Dan Crimmins, who has just returned from Europe, reports all the American vaudeville acts as being "his equals." Underlined for week 12: Animated Song Sheet, Madge Duffie, Fields and Salina, Harry Edson, Tom Mack, Merritt and Rosella, and the war-scope.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): Roeder and Crane Brothers Vaudeville Athletic co. 12-14 to good houses. Specialties by Italy and Devers, West and Williams, Rosalie, Crane Brothers, Alf Grant, Ford and Dot West, Leclair and Leslie, and wrestling by Ernest Roeder. Monte Carlo Girls 15-17. Gaiety Theatre (James Heiste, manager): House show 12-17 consisting of West and Fowler, Val Vico, Brooks and Brooks, Lawrence Crane, Lawson and Mamon, Benie Seaside, the Brownings, and Jones and Station were well received. Jermon's Black Crook 18-24.

NEWARK, N. J.—Waldmann's New Theatre (Louis Waldmann, manager): John W. Isham's co. in "Wine, Woman and Song" 12-17. The co. is large and well trained. The songs, marches, and dances are given with skill. Business opened very well. Post-8 Cafe 18-24. Waldmann's Opera House (Louis Koble, manager): A good house witnessed the opening performance of the Royal Burlesquers 12-17. The co. is large and gives a lively entertainment. The afterpiece, "An Alderman's Election," is well written and funny. 19-24 The Parisian Widows 25-Oct 1 Dainty Duches co.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, lessee): J. McCallum, manager; S. R. O. week 12-17. Charles Vance, Rosalie, Comedy Four, Fransola Sisters, De Ma'n Wood, Beatrice Moreland, assisted by C. M. Seay, and the biograph comprised a strong bill. Solarat, Gallagher and Heid, Madge Fox, Eldora and Norine, and the biograph 18-24. Items: Lillian Revere, of the Telephone Trio (Mrs. Lewis and Reel), has been called home, owing to the severe illness of her husband, in this city.

BALTIMORE, MD.—Weber's Dainty Duches co. gave a good entertainment at the Auditorium last evening. The orchestra are Letta Meredith, the Burke Brothers, Allene and La Rue, Montague and West, Hayes and Bandy, Clark and Raymond, and Kessler and Grier. The comedians were the Bryant and Watson's American Burlesquers who are the tilters. In the co. are Watson and Dupree, Perry and Buno, Leslie and Curdy, the Monroe Sisters, Dick and Kittle Kinnis, and Mildred Murray. The White Crook next week.

OMAHA, NEB.—Business at Lentz and Williams' popular Trocadero, under the management of W. W. Cole, continues wonderful. The attractions offered continue of the best. The success of the venture proves a lasting wonder in local theatrical circles. Bill for week of 11 includes Santoro and Marlow, Arthur Goff, Kinzo, La Petite Elvise, Le Roy and Clayton, Millie Nina, Russell and Tillyne, the Brothers Vontello, Annie Myers, and the Rozar Trio.

SARATOGA SPRINGS, N. Y.—Palm Garden (D. H. Buckley, proprietor; Alex. Cameron, manager): With the closing of the successful season this cozy little garden, which has become under its present management one of the most popular resorts of our town, closed it with a grand testimonial benefit to Mr. Cameron. The artists were the McDonald Brothers, Belle Wilton, Maude Revelle, Ella Carlington, Henry Palmer, Al Hutchinson, and Alex. Cameron. Large audience and great success.

TOLEDO, O.—Casino (Frank Burt, manager): The week closing 18 will be the last at this popular resort. The following appear: Scott and Wilson, John and Nellie McCarthy, McMillan and Shields, Williams De B. and Norman and Fields, Leroy. A spectacle called Illuminated Fairland was also produced. Good crowds. Wonderful Roof Garden closed season 11.

LOUISVILLE, KY.—Weber and Fields' Con-Curre co. presented an excellent bill at the Buckingham 11-17, in which Dailey and Vokes, the Clayton Sisters, Gardner and Ely, and other first-class people appear. The Con-Curre was an admirable vehicle for the display of the ability of the members of the co. The Con-Curre has not yet been seen in this city, but the burlesque was a success.

WILMINGTON, DEL.—Bijou (J. H. Perry, manager): Business continues very good. People 12-17 are: Thaddeus and Marble, Grapevine and Chance, Lotta Gladstone, Mabel Stanley, the Walleys, Collins and Collins, Madden and Adams, Barlan and West, and the Wambolds. Item: Manager Dock-stader announces that unless disappointed by the contractors he will open his new Wonderland Oct. 4.

PORTLAND, ME.—The Gaiety (Adams and Williams, managers): Season opened week 12 with Yetta Pot-ers, Morgan and West, Ramsay Sisters, the Austins, Mr. and Mrs. Ed Henry, Williams and Hart and W. N. Williams to great attendance. The house has been entirely re-decorated and it is the intention of Adams and Williams to put on nothing but first-class acts.

SAVANNAH, GA.—Tivoli (Wiley Williams, manager): Week 5-11 and 12-17: Burke and Gray, May Long, Joadwine and DeWitt, Florence, the Little Everetts, and Wiley Williams. Albambra Music Hall (William Trueheart, manager): Sam Boydell's management of the Albambra terminated 10, Billy Trueheart succeeding him. The bill 12-17 is above the average.

MANCHESTER, N. H.—Central Street Theatre (C. M. Shaw, manager): The following new bill is presented week of 12: Lester and Billiard, Miss Pussie M. Lester, Kennedy and James, Hi Tom Ward, John H. Henchon, Clarke and Temple, Emery and Nodine, Secor Sisters and Hamond and Clayton, making a strong bill. Business only fair.

DULUTH, MINN.—Pavilion Summer Theatre (Matt Russell, manager): Business continues excellent. Week 4-10: Lew Rose, Rob and Eva McGindley, Billy Stanford, Bowman and West. Parlor Theatre (William J. Welles, manager): Business very good. New people week 5 are Evans and Stewart and Maude Moore.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellinger, manager): Attractions 5-10: Gizelle Mayo, Bertha Piquette, Behan and Mascotte, Miss Lester and J. D. Dillon. 12-17: Frances Smyth, Beebe Meerson, Joe Bonnell, Osborn and Weldon and J. D. Dillon. Show very good. Business good this week on account of county fair.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The most successful season in the history of this popular resort closes 18. The Mackey Opera co. has been re-engaged and will produce "The Mikado," "Said Pasha," "La Mascotte," "Chimes of Normandy," "Olivette," and "Girofle Girofle."

ERIE, PA.—Lycum (Harry E. Knowlton, manager): Business continues good week of 12. Bill for week 19 will be Booming Trio, John J. Murray, Florence Murray, Madoe Brown, Musical Ravens, Mazler and Conley, Rosalie, the McRebels, Howard and Livingston, and John P. Orson.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Fred Rider's Moulin Rouge opened 12 for a week and is drawing heavily. A number of good acts are introduced, the best of which are those of Harris and Walters, Cooper and Stewart, and the Batchelor Sisters.

INDIANAPOLIS, IND.—T. E. Misco's City Club co. opened at the Empire 12 to big business. The olio and the opening and closing burlesque are good, the entire co. being above the average. The Broadway Burlesquers 19-24. Barton Burlesque co. 25-Oct 1.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager): Very good performance 12-17 by James Richmond, George, Mr. and Mrs. Swickard, Bates and Bates, Kilroy and Britton, Mabel Craig, Hogan and Glenroy, and Ward and Brown.

MANFIELD, O.—Lake Park Casino (E. R. Endly, manager): George H. Adams' Troupe, Navarra and the Serenade Trio played to large audiences week of 5. This was the closing week. The business at the Casino during the past season has been the best in three years.

TAUNTON, MASS.—Music Hall (Barkhardt and Bowman, managers): Business good week 17, with James Stanley Bryant and Cleaver, Professor M. H. Kenney, Louis B. Walker, Meirose and Elmer, the Patnada, and The Battle of Manila.

LAWRENCE, MASS.—New Theatre (John S. Porter, manager): The Merry Maidens canceled 13 14. Robin Hood, Jr., Burlesquers 22-24. Glen Forest: Gorman's Novelty co. gave the final performance of the season 12-17.

AKRON, O.—Lakewood Casino (Harry A. Hawn, manager): Will Riving, assisted by Lillian Kemble and Elmer Ellsworth, Ollie Hayden, Fields and Salina, Hayden and Hetherton, 11-17; performances good; large audiences.

OCEAN VIEW, VA.—Week beginning 13 Alice Raymond and John Kurkamp, the Four Nevills, Prince Mura, Gilson and Perry, and Lilly Barlow to crowded houses. Performance good.

SCRANTON, PA.—Gaiety (T. D. Van Ooten, manager): Lester and Williams' Ma and Jack co., which was to have played here 12-17, was canceled, leaving the house dark. Sporty Widows 19-24.

OSWEGO, N. Y.—Wallace and Gilmore have closed the Pavilion and will open the Palm Garden Theatre the latter part of the month.

VAUDEVILLE PERFORMERS' DATES.

Ani, Milla. Auditorium, Balto., Oct. 24-29.
Arnim and Wagner—Keith's, Boston, 19-24.
Adams, Jas. R.—Olympic, Chicago, 19-24.
Axtell and Howard—Keith's, Boston, 19-24.
Abbasco, The—Fountain, Cin., O., 19-24.
Ayling, Herbert—Proctor's, N. Y., 19-24.
Ahrens, Fred—Proctor's, N. Y., 19-24.
Adams, Adolph—Norman's, Boston, 19-24.
Albro, Rose—Norman's, Boston, 19-24.
Andrews, Pearl—Keith's, N. Y., 19-24.
Avolo Brothers—K. and B.'s—Indefinite.
Almont and Dumont—Haymarket, Chicago, 18-24.
Adams, Geo. C.—Chicago, O. H., 19-24.
Alkins, Harry—Hopkins', Chicago, 18-24.
Ariel Ladies' Quartette—Gt. Northern, Chicago, 18-24.

Bryant and Saville—Shea's, Buffalo, 19-24.
Bridley, Florence—Albany, N. Y., 19-24.
Batty, Professor—Keith's, Phila., 19-24.
Bartlett and May—Cook's, N. Y., Rochester, 19-24.
Blondella, The—Pastor's, N. Y., 19-24.
Brown, Fred—Proctor's, N. Y., 19-24.
Brannigan—Keith's, Phila., 19-24.
Bush, Frank—Bijou, Wash'n. D. C., 19-24.
Boyle and Graham—Pastor's, N. Y., 19-24.
Beeson, Black and Lulu—Pastor's, N. Y., 19-24.
Barry, Frank—N. Y., 19-24.
Barto—Fair Haven, Vt., 19-24.

Banks, Maude—Proctor's, N. Y., 19-24.
Backnell—Wonderland, Detroit, 19-24.
Brilliant Quartette—Bijou, Wash'n. D. C., 19-24.
Bainbridge, Clement—Keith's, N. Y., 19-24.
Barry and Felix—St. Charles, New Orleans, 19-Oct. 1.
Barry and Barton—Keith's, Boston, 19-24.
Berkhart, Lillian—Olympic, Chicago, 18-24.
Blacks, The—Haymarket, Chicago, 18-24.
Boniface, Geo. C.—Gt. Northern, Chicago, 18-24.
Courtney, and—Pastor's, N. Y., 19-24.

Cawthorn and Forrester—Sans Souci, Boston, 19-24.
Carlyle, Francis—Palace, N. Y., 19-24.
Cassidy Comedy Four—Wonderland, Detroit, 19-24.
Coburn, The—Pastor's, N. Y., 19-24.
Colby and Way—Keith's, Phila., 19-24.
Casswell and Auld—Pastor's, N. Y., 19-24.
Carr and Jordan—Proctor's, N. Y., 19-24.
Canfield and Carleton—H. and B.'s, Brooklyn, 19-24.
Cotte and Kinsley—Shea's, Buffalo, 19-24.
Clivette—Gt. Northern, Chicago, 18-24.

Columbian Four—Keith's, N. Y., 19-24.
Collins, Nina—Bijou, Wash'n. D. C., 19-24.
Carter, Billy—Ferry Wheel Pk., Chicago, 18-24.
Chesters, The—Ferry Wheel Pk., Chic go, 18-24.
Dey, George W.—Palace, N. Y., 19-24; Phila., New Haven, 25-Oct 1.

Diana—Broad Street Pk., Richmond, Va., 19-24.
Derenda and Breen—Keith's, Boston, 19-24.
Davis, Geo. C.—Cook O. H., Rochester, 19-24.
Dixey, Henry E.—St. Charles, N. O., La., 18-24.
Davis, Kate—Chicago O. H., 18-24.

Duffie, Madge—Palace, N. Y., 19-24.
Downing, R. and Co.—Columbia, St. Louis, 19-24.
Deliere, Blanche—K. and B.'s—Indefinite.
De Haven and Male—Haymarket, Chicago, 19-24.
Del Sabas, The—Haymarket, Chicago, 19-24.
Dunn and Whitbeck—Hopkins', Chicago, 18-24.
Diamonds, The—Chicago O. H., 18-24.

De Witt, Violet—Masonic Temple, Chicago, 18-24.
Dixon, Bowers and Dixon—Ferry Wheel Pk., Chicago, 18-24.
Eldridge, Press—Dearborn, Chicago, 18-24.
Empire Trio—Olympic, Chicago, 19-24.

Eder, Clinton—Palace, N. Y., 19-24.
Edson, Harry—Minerva Pk., Columbus, O., 19-24.
Everett Trio—G. O. H., St. Louis, 19-24.
Edora and Norine—Cook O. H., Rochester, 19-24.
Ermani—Pastor's, N. Y., 19-24.

Everson, Isabelle—Keith's, N. Y., 19-24.
Eytzinger, Rose—Keith's, N. Y., 19-24.
Farron, T. J.—Hopkins', Chicago, 18-24.
Fox, Will H.—Europe—Indefinite.
Franchelli and Lewis—Fountain, Cin., O., 19-24.

Falko and Semons—Fountain, Cin., O., 19-24.
Ferguson, Marguerite—Haymarket, Chicago, 19-24.
Foreman and Howlette—Haymarket, Chicago, 18-24.
Forrester and Floyd—Keith's, N. Y., 19-24.
Frobel and Ruge—Keith's, N. Y., 19-24.

Farrell and Stark—Pastor's, N. Y., 19-24.
Fison and Errol—G. O. H., St. Louis, 19-24.
Fildling, Cook and Sonora—Shea's, Buffalo, 19-24.
Field and Salina—Minerva Pk., Columbus, O., 19-24.
Fenz Brothers—Columbia, St. Louis, 19-24.

Frans and Don—G. O. H., St. Louis, 19-24.
Fraze, Madge—Cook O. H., Rochester, 19-24.
French, Edwin—Keith's, Boston, 19-24.
Ford and Francis—Keith's, Phila., 19-24.
Glees, The—Wilkes-Barre, 19-24.

Grapewin and Chance—Bijou, Wash'n. D. C., 19-24.
Grant and Norton—Masonic Roof, Chicago, 19-24.
Gallardo—Proctor's, N. Y., 19-24.
Grace, Millie—Cook O. H., Phila., 19-24.
Guille, A. L.—Keith's, Phila., 19-24.

Giguere and Boyer—Keith's, N. Y., 19-24.
Gies, Professor—Keith's, Boston, 19-24.
Gleason, The—Palace, N. Y., 19-24.
Granat, Louis—Masonic Temple, Chicago, 18-24.
Goldman, The—H. and B.'s, Brooklyn, 19-24.

Goodrich, Fanny—H. and B.'s, Brooklyn, 19-24.
Gorman and West—Keith's, Phila., 19-24.
Howe and Edwards—England—Indefinite.
Hayes and Lytton—H. and B.'s, Brooklyn, 19-24.
Hall and Stacy—Keith's, Phila., 19-24.

Howard and Bowers—Buckingham, Louisville, 18-25.
Harty, John—Keith's, N. Y., 19-24.
Howard Trio—Chicago O. H., 18-24.
Hawley, Walter—Chicago O. H., 18-24.
Hart and Leo—Haymarket, Chicago, 18-24.

Harrigan—Keith's, Phila., 19-24.
Holdsworth, The—Proctor's, N. Y., 19-24.
Howard and Tennant—Norman's, Boston, 19-24.
Holdsworth, Sam. and Co.—Proctor's, N. Y., 19-24.
Herbert, Professor—Keith's, Boston, 19-24.

Hill and Whitaker—Keith's, Boston, 19-24.
Helstone, Three—Keith's, Boston, 19-24.
Hollis and Valere—Hopkins', Chicago, 18-24.
Irwin, Flo—Chicago O. H., 18-24.
Jones, Grant and Jones—Palace, N. Y., 19-24.

Judge—Proctor's, N. Y., 19-24.
Kingsley Sisters—Ferry Wheel Pk., Chicago, 18-24.
Kent, S. M. and Co.—Columbia, St. Louis, 19-24.
Kilroy and Britton—Bijou, Wash'n. D. C., 19-24.
Krause and Rana—Sans Souci, Boston, 19-24.

Krogh and Rainer—Olympic, Chicago, 19-24.
Kilpatrick, Charles—Haymarket, Chicago, 19-24.
Kemble, Lillian—Chicago O. H., 18-24.
Leech, Al. and Three Rosebuds—Olympic, Chicago, 18-24.

Le Clair, John—Columbia, St. Louis, 18-24.
Lane, Mary—Proctor's, N. Y., 19-24.
Lorent and Allen—Masonic Temple, Chicago, 18-24.
Lerry, Ethel—Pastor's, N. Y., 19-24.

Lafayette—H. and B.'s, Brooklyn, 19-24.
La Jenks—Norman's, Boston, 19-24.
Lloyd, Prince—Proctor's, N. Y., 19-24.
Lennon, Ned—Proctor's, N. Y., 19-24.
Leon Sisters—Shea's, Buffalo, 19-24.

Leroy and Morris—Minerva Pk., Columbus, O., 19-24.
Le Clair, Le Nard and Rith—Keith's, N. Y., 19-24.
Lewis, Horace, and Co.—Keith's, Boston, 19-24.
Loder, Chas. A.—Keith's, Boston, 19-24.
Lockwood, Bessie—Dearborn, Chicago, 18-24.

Leonides, Professor—Haymarket, Chicago, 18-24.
Martineti and Grossi—Pastor's, N. Y., 19-24.
Murray and Alden—Pastor's, N. Y., 19-24.
Manhattan Four—Proctor's, N. Y., 19-24.
Mora, Helene—H. and B.'s, Brooklyn, 19-24.

McIntyre and Hill—H. and B.'s, Brooklyn, 19-24.
Maxwell, The—Gaiety, Ind., 25-Oct 1.
McNabb, Frank E.—Norman's, Boston, 19-24.
Manhattan Comedy Four—Proctor's, N. Y., 19-24.
McAvoy and May—Palace, N. Y., 19-24.

Macuire, Professor—Palace, N. Y., 19-24.
Mitchell, Mason—Palace, N. Y., 19-24.
Magnolia—Keith's, Phila., 19-24.
Morris—Poll's, New Haven, 19-24.
Merritt and Rana—Minerva Pk., Columbus, 19-24.

Moore, Raymond—Fountain, Cin., O., 19-24.
Montgomery and Stone—H. and B.'s, Brooklyn, 19-24.
Mac, Tom—Minerva Park, Columbus, O., 19-24.
Mathien, Mons.—Fountain, Cin., O., 19-24.
Martineti and Grossi—Pastor's, N. Y., 19-24.

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Marion Brothers—K. and B.'s—Indefinite.
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Mitchell, Leola—Olympic, Chicago, 18-24.
McKnight, Florence—Haymarket, Chicago, 18-24.

Maia, La Belle—Chicago O. H., 18-24.
McDonald, Thompson and Roberts—Chicago O. H., 18-24.
Mestayer, Dolly—Chicago O. H., 18-24.
McAvoy, The—Ferry Wheel Pk., Chicago, 18-24.
Nossa, The—Grand, New Haven, 19-24.

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Morrison, George—Olympic, Chicago, 18-24.

Mitchell, Leola—Olympic, Chicago, 18-24.
McKnight, Florence—Haymarket, Chicago, 18-24.
Maia, La Belle—Chicago O. H., 18-24.
McDonald, Thompson and Roberts—Chicago O. H., 18-24.
Mestayer, Dolly—Chicago O. H., 18-24.

McAvoy, The—Ferry Wheel Pk., Chicago, 18-24.
Nossa, The—Grand, New Haven, 19-24.
Orri, Adele Purvis—Columbia, St. Louis, 18-24.
Orban, Irma—Wonderland, Detroit, 19-24.
Orville, Charles—Olympic, Chicago, 18-24.

Merritt, The Sisters—K. and B.'s—Indefinite.
Marion Brothers—K. and B.'s—Indefinite.
Morrison, George—Olympic, Chicago, 18-24.
Mitchell, Leola—Olympic, Chicago, 18-24.
McKnight, Florence—Haymarket, Chicago, 18-24.

Maia, La Belle—Chicago O. H., 18-24.
McDonald, Thompson and Roberts—Chicago O. H., 18-24.
Mestayer, Dolly—Chicago O. H.,



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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

George R. Sims' New Gipsy Play—Many New Productions—More in Prospect

(Special Correspondence of The Mirror.)

LONDON, Sept. 3.

The playgoing season has commenced! Yea, commenced with a vengeance, too. Up to the time of mailing we have had six new London productions—namely, A Showman's



GEORGE R. SIMS.

Sweetheart, at Crouch End; Held in Terror, at the Imperial; Tommy Dodd and Hogmanay, at the Globe; The Gipsy Earl, at the Adelphi, and The Termagant, at Her Majesty's. And to-night we are to have Her Royal Highness, at the Vaudeville, and the reopening of the Haymarket with The Little Minister.

A Showman's Sweetheart has been, as I told you, written for Minnie Palmer, who has sadly wanted a new play for some time. The writer is Arthur Law, a clever playwright who has, however, only had one big success, The New Boy. This new play is built on more melodramatic lines than have hitherto been associated with Minnie, but, as in her other plays, conventionalism has not been forgotten. It is a very effective drama, however, showing how Minnie, enacting a character named Belle Harker, contrives in intervals between songs and dances to foil, frustrate and generally unmask a blackmailing and secretly burglarious scoundrel who tries to "possess" an unsuspecting gypsy friend of Belle's. For the rest it need only be said that the merry Minnie was never better suited. Nor has she ever been in better form. She was splendidly aided and abetted by Alfred Hargon, a new comedian, who as Belle's showman-sweetheart scored heavily. This new comedian is going to be useful.

Held in Terror is another melodrama and is the work of one Frank Dix, who plays a coster character in it. Here, too, we have a bold, bad, blackmailing and burglarious villain, who holds the leading lady in terror by threatening to reveal the fact—which, of course, is not a fact—that her aunt and benefactor is really her secret mother, and that she, the leading lady, is "nameless," as they say on the stage. This villain also plots with others of like kidney to steal certain secret torpedo-making plans belonging to the good old British Government, and, of course, to falsely accuse the leading lady's sweetheart of the crime. Just as he has burgled these papers, however, the hero essays to check him, but is knocked senseless by a blow from a big chair wielded by the chief villain. But at that moment a detective, who has gagged one of the gang, claps the chief villain into one handcuff which is fastened to his (the detective's) wrist. Whereupon that villain shoots the detective dead and then tries to saw his hand off with a big knife so as to get free. The second villain, who has the key of the handcuffs, gets hold of the six-shooter and forces Villain I. to write a confession of the crime for future business. Being set free, Villain I. next attempts to carry off the heroine, who now rushes in, but Villain II., finding that the heroine is his own long lost child, again covers Villain I. with the revolver and defies him to his evidently false teeth!

There are many other stirring situations in Held in Terror, but the above sample will doubtless suffice. The play is really well written for its class and teems with good acting parts, serious and comic. It was not too well acted.

The Globe's chief production, a farcical comedy called Tommy Dodd, although written by a clever young writer, Osmond Shillingford, who is also a clever young actor, proved unfortunately less meritorious than his previous essays. The story which revolves around that *rara avis*, an unvarnished husband who tells his wife he is a great artist, is for the most part mistily and muddlingly set forth, whereby many an apparently useful situation and many a smart line are all but wasted as the play at present stands. It might pay to thoroughly revise it. The chief acting successes were made by John L. Shine as the untruthful and subsequently madly jealous Benedict; Bertie Wright as Tommy Dodd, who is used to work the said husband into jealousy by way of punishment; and Eva Moore, the charming little wife of the smart young player-playwright, H. V. Esmond, as the pretended artist's bride. Hogmanay, which served as curtain-raiser on this occasion, is a clever little domestic play by Fred W. Sidney. It charmed all beholders. Wilfred Shine, brother to John, made a big hit as an irascible but afterward melted Scotch father, who vows he will never forgive his daughter for marrying without his consent; but subsequently does.

Now comes the first very important production of the week—namely, George R. Sims' new romantic drama, The Gipsy Earl, produced at the Adelphi on Wednesday night. There are few writers who know more about gipsies or about that voluminous teller of gipsy stories, the peregrinating and culture-

stocked George Borrow, than G. R. S., a portrait of whom is presented herewith without extra charge. Sims has used this knowledge of his before in The Romany Rye and in several stories. The new play is fuller of Romany habits and customs than any of his previous works and these are happily served up in connection with a powerful and always interesting story. The only fault visible to the naked eye and catchable by the ditto ear was the play's length—an easily remedied fault.

The hero, who gives his name to the play, is a stalwart young fellow who, owing to the cruelty of a stepmother, ran away from home in his early boyhood and attempted to drown himself. He was, however, rescued by a gipsy chief whom he learned to love and with whose tribe he traveled for years under the name of Pharaoh Lee, subsequently becoming an artist of credit and renown. Also, the lad learned to love a beautiful gipsy girl named Naomi, but on learning—from a neighboring villain, of course—that Naomi loved elsewhere, Pharaoh left the tribe and traveled abroad, studying his art and wearing the most picturesque clothes ever worn even by an Adelphi hero.

When the play commences Pharaoh Lee has returned to the place of his birth and finds his younger brother in possession of his estates. He (Pharaoh) does not care a single pin about this. In fact, he would far rather do without his estates and title. He finds, however, that his brother, a dissolute young scamp, is about to marry an adventuress whose past has a very big P indeed. To save his ancient and gilt-edged family from disgrace he, therefore, finds means to get his brother to break off the match, whereby, of course, he (Pharaoh) is henceforth pursued by the Wicked Woman and her ditto associates. Meanwhile, the younger brother, worked into frenzy, attempts to fatally fire at Pharaoh when that supposed gipsy isn't looking, but is himself shot by a villainous gipsy named Nathan, who for his own purposes guides the hand of the now half-blind gipsy chief, whose son, Gilderoy, the younger brother had been instrumental in killing.

Hence arise many alarms and excursions. Nathan, who pines to possess Naomi, would fain make it appear that Pharaoh killed the young Earl; also he holds Naomi in terror by threatening to say that her father, the old chief, did the deed. Naomi, who knows otherwise, is arrested as being concerned in the murder, but of course her lips are sealed lest she should send to his doom her gray-haired Romany parent, who really—but we anticipate.

Anon, Pharaoh is arrested also and cast bound into a convenient windmill at the very moment when Naomi is received by the gipsies. Aided by a ubiquitous waif, however, Pharaoh escapes through the roof of the windmill, and whirling round on one of its sails he drops safely into an adjacent ravine and later is the means of punishing the guilty and of marrying Naomi, who is really not the daughter of the just dead chief but of Sir Jasper Roy, the local J. P.

This is a fine bold romance, told without any of that finicking "psychology" and "introspection" which nowadays tend to turn the stage into a lecture room. Sims has never written more human dialogue, either in pathos or humor. A fine mixture of these two necessary qualities is seen in the characters of the aforesaid would-be highwayman waif, whose little unkempt head is checkful of penny dreadful literature, and his poor little lame workhouse-girl sweetheart who follows the plucky mite on the Queen's highway and is a sort of angel in disguise to him. These two, the most popular characters, are splendidly played by Sidney Fairbrother and Maggie Rowman respectively. Fred Terry as the Gipsy Earl and Julia Neilson as Naomi are, of course, powerful, but on Wednesday they were far too measured and pauseful in their delivery. Others who deserve praise are Harry Nicholls, Mrs. Leigh, and Athol Ford in three broad low comedy parts; Keith Wakeman as the queenly adventuress; W. Devereux as the villainous Nathan; William Mollison as the old Gipsy chief; Miss Marriot, an old-time leading tragedienne, as an old gipsy who curses for the tribe, and John Crook, whose illustrative music is A1.

After much preliminary paraphrasing and trumpet-blowing Olga Nethersole started her season at Her Majesty's on Thursday. The play chosen was, as you have been led to expect, The Termagant, by Louis Napoleon Parker and Murray Carson. It is a play of the time of a person of the name of Columbus, who is reported to have been not altogether unconnected with your nation.

The Termagant is a very ambitious work, written chiefly in blank verse, if you please. It is a pretty and clever play, the workmanship of which, however, is, I fear me, somewhat too dainty and cultured for West End audiences, who are not always the best judges of good literature, believe me. Our society playgoers in these days like for the most part a frivolous, unimportant work that will not too aggressively interfere with their conversation. It were a thousand pities if so ably written if not always stirring dramatic work as The Termagant should fail to attract. But to give it an additional chance, Olga, who can act, should do so in a more natural manner than she adopted on Thursday in the name part, a mixture of Katherine and Beatrice, plus a deeply tragic denouement—namely, the killing of the brave young soldier whom the sometime vixen has since learned to love and cherish. This part was admirably played by part-author Murray Carson; Grace Warner scored as a designing nun, and Harry Paulton was truly humorous in the comic relief.

That Daily Telegraph silly season rubbish concerning "English vs. American artists" has perished from sheer inanition. There has been quite a legal breeze around your Amelia Stone, who came here with A Stranger in New York. Amelia was engaged by Dundas Slater for the Alhambra and also by Arthur Collins for principal girl in the next pantomime at Drury Lane; whereupon litigation was threatened and much argument ensued. Yesterday, however, I found that all had been settled amicably, and that Amelia sticks to both engagements, being lent by the Alhambra when Christmas comes.

Scott Fiske, a long-popular baritone at the Savoy, committed suicide on Tuesday after a long, painful and hopeless illness. The poor fellow was much beloved. Edward Curcio, of the theatrical press clipping firm of Romeike and Curcio, also died this week.

Sir Henry Irving, Ellen Terry and company start touring on Monday at the Borough, Stratford atte Bowe. On the same evening will be produced a new drama written by Benjamin Landeck and called A Soldier and a Man, at the Shakespeare, Clapham, and the second of about six threatened new versions of The Three Musketeers at the

Parkhurst, Holloway. Version No. 3 will be produced by Lewis Waller at the Metropole, Camberwell, on Monday week. Version No. 4 will be shed upon us by Beerholm Tree at Her Majesty's early in the new year. Chester Bailey Fernald has arrived here bearing his new Japanese play, Moonblossom, and is looking for a theatre in which to produce it. Forbes Robertson, who is busily rehearsing Macbeth, has, I just learn, arranged to revive later Othello and Antony and Cleopatra. In this he will play A., and Mrs. Pat Campbell will play C.

THE DRAMA IN ITALY.

Dramatic Art at Low Ebb—Stories of Verdi, Piatti, and Fregoli.

(Special Correspondence of The Mirror.)

ROME, Sept. 10.

The exhibition of autographs and ancient instruments in Brescia is particularly interesting on account of two letters written by Verdi, in 1837 and 1839, and one by Paganini, in 1828. In Verdi's first letter, he writes about his opera, Rochester, which was never given, and in his second letter he alludes to the opera of St. Bonifacio, which was given at La Scala, Milan, in 1839. Paganini's letter deserves to be quoted more at length. It was written from Genoa, Nov. 14, 1828, and is addressed to his brother-in-law. "Tell my mother," he says, "not to thank me for the trifle I sent her. Tell her I shall send more in the future, for a great fortune is in store for me. A week hence, I shall be in Rome for the carnival season. Afterward, I go to Milan, Graz, Vienna, Prussia, and London. Everywhere I am expected with impatience, and my violin will bring me wealth. Being obliged to travel for the next two years, a wife would inconvenience me, and, therefore, time must bring counsel." Then follow good wishes to the family, etc.

It appears that the King thinks of giving the collar of the Annunziata Order to Verdi. Some time ago, Verdi was offered the title of Marquis, but declined it. No title can equal the simple name of Verdi.

Mascagni has already produced a good pupil—Signor Vini Belucci—whose first opera, Lisette, was produced in the Rossini Lyceum of Pesaro a couple of weeks since, and was quite a success. The libretto has a touch of La Bohème about it, the same student life in Paris, the same girls, one of whom dies in the hospital, tended by an old lover who is one of the doctors. A fortunate career is predicted for the opera.

Luigi Capuana, well known as a writer of children's tales, has written a play, Sirena. This is his third play. He is of the realistic school, and describes his heroines as he has known them in real life—and turns their souls inside out. He has rather a preference for naughtiness. In fact, he seems never to have known any woman that one might choose to meet. Tina di Lorenzo is to play Sirena in Milan during the Autumn season.

Traversi is also writing a new comedy, The Pupil, which will, no doubt, be produced in Turin during the Autumn season.

Pasquali's Rights of Blood was successful in Turin, but the plot is not worth reproducing. To still more encourage Italian writers for the stage, the Roman Society of Dramatic Authors offers 500 francs (\$100) for the best comedy in three acts. The play will be given in Rome, and all rights will remain with the author. On Sept. 28 there is to be a Congress in Turin, to which are invited all the authors, actors, critics, journalists and managers who can find time to attend. This again is to discuss means to encourage dramatic art in Italy, which is at a low ebb just now, notwithstanding the very real talent of many Italian dramatists. Unfortunately, they try overmuch to imitate the French school. Then again, the system of wandering companies, compelled to change their bill every night, is against authors, who thus have scarcely time to have plays properly understood. Most companies, too, are so very poor that they can rarely afford to produce a novelty, unless it has had a "baptism of success" in some other country, and, even then, such high prices are demanded for successful foreign plays that only a very few companies may hope for them. In Spain, I am told, no play can be produced unless it is printed, and then every one can play it, by paying \$1 per act, every night it is played. If that were the case here, managers would have a greater choice, and need not always return to their old lists as they do now, for new and old would cost alike, and young authors might have a better chance to be judged.

It is astonishing how often a subject is repeated by dramatists when it has once been a success. Take Medea, for instance, and the nine dramatized versions of her tragic woes. The first was written in 1553, and the last was written in 1854 by Legonoff, for Ristori, who made it her greatest part. And now, Catulle Mendez is writing a tenth Medea for Sarah Bernhardt! The King of Rome has been another much dramatized subject, and that also is being dramatized again. I could mention others, but enough.

The violinist, Piatti, who is enjoying the fruits of his labors in Italy, had a banquet given in his honor on his name day, a couple of weeks ago, and during the dinner he told an anecdote of himself, which amused the company very much. He had been invited to dine with the Duke of Leicester, he said, and as he could not speak a word of English, he went to his friend, Tranoff, the celebrated tenor, explaining that he was a voracious eater of bread, which the English are not, and inquiring how to ask for bread. Tranoff, who was always up to a lark, taught Piatti to say: "How do you do?" Being the guest of honor, Piatti sat next the Duchess at the dinner. When his little roll came to an end, he whispered to a servant, "How do you do?" Of course, the servant did not answer. Then Piatti repeated: "How do you do?" The servant turned very red, and knew not what to say.

"Do you know my servant?" asked the Duchess to Piatti, in French.

"No, Duchess, I was only asking for a little bread—How do you do. My friend, Tranoff, taught me the words—perhaps I do not pronounce them well!" Then all laughed, and Piatti had as much bread as he wished.

The celebrated baritone, Rota, died recently in Trieste. He sang with Gazzaniga in La Favorita. (I have often wondered that a play has never been built on that subject.) He was also very successful in Moses, Don Carlos, Ruy Blas, and Ernani. Verdi wrote Melitone in the Forza del Destino for him. He had been a favorite in London, where he often appeared with Patti. He had sung at the Italian opera in Paris, St. Petersburg,

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Moscow, Warsaw, Madrid, Lisbon, Barcelona, Seville and Constantinople. He was extremely noble and elegant in manner, and his acting was as perfect as his singing.

Succi has finished his thirty eight days' fast in Turin. He came out of his walled up room, dressed in full evening attire. He made a little speech to thank press and public for their kindness. Sixty thousand people went to see him during his fast, and he gave 4,000 francs to the Daily Bread Charitable Society. He was then weighed, when it was found that he had lost thirteen kilos. He is very thin. His hands are transparent. Otherwise, he looks in good health.

I have been reading Fregoli's life. At twenty he was a volunteer soldier in Africa. He used to tell his companions that he could act, and that he had acted in private theatrics in Rome, his native city. Hearing this, General Raldissera gave him the management of a little theatre erected in the colony, and the performances began. But, presently, many of his company were called away to fight, and he was left alone! It was then that he first undertook to play all the parts in the play. And that was the beginning of his since wonderful career. When he returned to Rome he entered a cafe-chantant, where he appeared in his Chameleon and made a hit at once. That was his beginning, only a few years ago; now he is a millionaire, and I was the first to make him known to America—through the columns of THE MIRROR.

In Rome he had 10 francs a night. In his next engagement in Genoa he received 150 francs. Now he travels with sixteen persons and properties which fill five cars. In London he receives £400 a week and half clear profits for matinees.

He never gives a performance at a private court theatre. Those who wish to see him must go to his theatre. I doubt whether Queen Victoria could lure him to Windsor. But, who knows if he may not be easier to manage in this respect, in days to come.

Vedremo, as Italians say! S. P. Q. R.

THE PARIS STAGE.

The Effect of the Dreyfus Excitement—An Outdoor Production—Notes.

(Special Correspondence of The Mirror.)

PARIS, Sept. 6.

The confession of Colonel Henry and the other developments in the Dreyfus case have upset completely this always excitable city. For the past week we have been in the midst of a crisis which many have feared would result in another revolution. At such a time, when new sensations are occurring almost hourly, theatres are forgotten, and the crowds haunt the bulletin boards hungry for the latest news. As the scheme of reading news from the stage has not yet been adopted here, our managers have had some difficulty in luring profitable audiences into their playhouses.

However, signs of the dawning season are many. Many plays are in active rehearsal, and one new theatre, or rather an old one with a new name, has reopened. This is the old Opera Comique, which has been leased by M. Monza, and rechristened the Théâtre des Nations. In the opening bill there was revived Les Gardes Forestiers, a drama by Dumas pere. It met with considerable favor, an able company being employed in its interpretation. Following this came another Dumas play, Les Gardes Chasses, which is also well presented. M. Monza has retouched the decorations of the house, and his venture bids fair to be successful.

The Eldorado and the Scala have started their seasons, and the Folies Bergeres are about to follow suit. At the Folies, the principal attraction is our own Loie Fuller—Loie—whose vogue on this side of the water seems never to wane. Report has it that Loie's dances are this year to be more marvellous than ever. A small army of electricians—eighteen in all, I believe—will be required to handle the lights.

Accounts have reached us of the elaborate outdoor performance of Dejanire, Louis Gallet's tragedy, at Beziers, in the South of France. The members of the Odéon company were seen in the production, which was made on a greater scale than anything of the kind heretofore attempted. Two enormous sets of scenery were painted by M. Jambon, one of our most famous scenic artists. The orchestra numbered two hundred and fifty, and was led by M. Saint-Saens, who composed the incidental music for the tragedy. A chorus of two hundred and a ballet of sixty succeeded in filling the vast stage. M. Gallet's work is mythological in character, telling of Hercules' desertion of his wife, Dejanira, for Iole, daughter of Eurystus, King of Echalia. We are to have the tragedy at the Odéon this Winter, at which time I will give its story in greater detail. M. Gallet may well be gratified at the success of his play, which seems to have been complete. The Odéon company gave a masterly performance. M. Dorival, as Hercules; Madame Segond-Waber, as Iole; M. Danvilliers, as Philoctetes, her lover, and Mlle. Laparcerie, as Dejanira, distinguished themselves particularly.

The season of popular opera at the Variétés continues profitably. L'Amour Blanc, a pretty one-act operetta, by MM. Jost and Croze, librettists, and Marius Lambert, has been the only novelty offered at this house of late.

T. S. R.

LETTER TO THE EDITOR.

THE AUTHORSHIP OF CHUMS.

NEW YORK, Sept. 14, 1898.

To the Editor of The Dramatic Mirror:

Sir.—In your review of the vaudeville stage on Sept. 17 you note that Francis Carlyle made his first appearance as a vaudeville star in "William Furst's" one-act comedy, Chums. I am aware, too, that the bill boards and programmes credited the play to "William Furst." I have asked Mr. Carlyle to correct what seems an inexcusable error, and am surprised that it has not been done. The play was written by me, sold to Charles Frohman, and by him, I believe, leased to Mr. Carlyle. "William Furst" has his own troubles, no doubt, without being saddled with the authorship of a successful little play like Chums. Yours truly,

THOMAS FRONT.

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San Francisco Press Opinions:

The hit of the evening fell to George S. Probert as the effeminate and stuttering young California millionaire. The part is a difficult one, but was most cleverly handled and won for the young man unstinted approval. He has the right kind of stuff in him to become a favorite comedian among San Francisco playgoers.—*The Call*, Sept. 3.

Mr. George S. Probert did the best work of the evening in the role of a stammering, deaf man with no brains to speak of, he was paradoxically, both vivacious and distinct—clever and appreciative throughout.—*The Bulletin*, Sept. 3.

The hit was undoubtedly made by Mr. Probert as the stuttering cousin from California. He too

seemed to have the brightest lines, though it may be that his style of speaking gave them pronounced value. The peculiar stutter he affected, quite away from the usual stage stammer, won a laugh for his every speech. Mr. Probert kept the role well in hand until the fourth act, where his exuberance was overdone.—*Daily Report*, Sept. 4.

The audience grew most interested in the stuttering boy, a really very clever performance by George S. Probert.—*Chronicle*, Sept. 3.

Mr. George S. Probert, as the genuine stutterer, who was compelled to impersonate the talented actor, made a decided hit and earned the appreciative applause that greeted his efforts.—*Evening Post*, Sept. 3.

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Edward Fayles Coward in *N. Y. World*, May 18th, says:

There is one feature about the revival of "Shenandoah" at the Academy of Music, accomplished last night before an audience that crowded the spacious theatre to the coors, which has never been surpassed in any of the numerous productions of the same play. The play has had in this city

The battle scene which serves to introduce Sheridan's historic ride is a veritable triumph of stage realism. On its final tableau the curtain was rung up a dozen times at least, while the audience shouted itself hoarse and a perfect babel of patriotic music.

The conclusion of the third act depends for its effect upon the efforts of the supernumeraries. Not since Irving's "Macbeth" or the Saxe-Helmshagen's memorable performance of "Julius Caesar" has a better drilled mob been

seen on the local boards. Trained to the minute by Frank Oakes Rose, each extra did his work with the discretion and enthusiasm and artistic decision of a skilled professional. The picture followed upon another with a biographic rapidity were stirring, natural and eloquent. It was as if a succession of Gilbert Gaul's most graphic paintings had been touched into life.

There was all the confusion incident to a fierce engagement. Infantry, cavalry and artillery entered upon the scene. Rifles cracked and men fell. The cannons roared and the issue wavered between the opposing forces. Cowards took courage and brave soldiers worked wonders, while through it all, without robbing it of a spark of its spontaneity, showed the splendid drilling of a master hand.

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